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Do You Want A Nation Of Rotters?

Sushila Rani comes to the screen again in "Gvalan", written, produced and directed by Mr. Baburao Patel.

As a nation we are on the eve of freedom today. Whether, as a people, we deserve it or not must be left to the verdict of history. A single question is enough to justify our people's present claim for freedom. After all, who are the British to rule over us?

That question can be answered in two ways: By condemning the British and their well-patented imperialism or by presenting our credentials for freedom in these fast-moving times.

India's freedom is Britain's headache and the British people can rid themselves of it only by surrendering freedom to the ever-increasing thunder of 400 million people. If they can do so gracefully before the thunder breaks out into a deluge, which will sweep off the wily islanders, the British and the Indians will still remain the best of friends. Because, of all the foreigners, the Indians know the British most and for people we know best we have both likes and dislikes. In the flush of freedom the generous-to-a-fault Indians will forget the dislikes and hoard up the likes to forge a future good-will bank between two great nations.

But whether freedom is given willingly or not, India will soon wrest it from the greedy hands of British imperialism, because no one can any longer deny to a fifth of the world's population their birthright to live in their own way.

Freedom, however, must be identified as a milestone of our maturity as a nation in the big family of world nations. As in every other country, we also have our various leaders who often give us contradictory designs for living. The conflict between their ideologies has so far pushed us ahead on our journey towards freedom and at the same time pulled us back often. Freedom's journey has always been a hard course of jolts and jerks. And yet out of this natural conflict of ideologies will come creation one day. That creation will be freedom of 400 million slaves.

No sooner we hang Freedom's Calendars in our homes, other people of the world will start watching our dates with them. Slaves can never keep dates and they have no need of Calendars. Bondage is a pathetic state in which Time has no meaning, no purpose nor glory. But it is not so with Freedom which makes Time a slave and turns its dates into so many opportunities.

Our country is therefore on the brink of opportunities, great opportunities in all fields of human

activities. Our leaders are planning a free country, in which there will be freedom from want, greed and restraint. It is for the people to strengthen the hands of our patriotic leaders by adopting such attitudes in their life and work as would contribute to the greater glory of our future nation.

With Freedom on the horizon, every human activity must be so planned as to yield the greatest good to the largest number of people within the shortest time. Citizens of Freedom carry more social responsibility than slavish pawns of alien rule.

At such a time, our country's numerous industries, which provide a living to millions, have to be reorganized to suit the new ideologies emerging from the last sighs of millions who died so that others may live in a better world.

With the stink of the dead still pervading the world and constantly reminding us of our duty towards the dead, we must plan for the beautiful world of the future which we promised to those who threw their lives in the battlefields of the world smiling back at us in the hope that their little ones will have a better world to live in than they themselves had. That is our sacred promise to the dead which today demands fulfilment.

The nations who fought and won are once again in the world arena measuring precisely the blood they shed and demanding more precise reparations. Blood may again pay the price of blood in a civilization which settles its disputes with human lives. But India is a different country and has a different philosophy of civilization. In our country we have given human blood to save human life. By lending spiritualism to our politics our leaders have given to our freedom's struggle an overwhelming moral stature which has the rest of the world awe-stricken. The white people who borrow their blush of prosperity from the yellow metal are too confused to understand the selfless sacrifices of leaders like Mahatma Gandhi, Jawaharlal Nehru, Abul Kalam Azad and others. These intellectual giants of all times have stripped themselves of all self and dedicated their souls at the altar of our people's freedom. They preach universal love, condemn violence and insist on world brotherhood.

With leaders like these, our freedom is going to be a rare heritage of the future world. India will attract all eyes and the world is going to watch Indians in their new-found adolescence of freedom. We shall have to throw away our old slavish patterns and take up new designs of life, designs which grace and emphasize the life of free people. These new designs will have to be cut fresh from new material. Not used to freedom's comfy costume, many of us are going to make a lot of mistakes. It is these mistakes we must try to prevent or at least minimize.

While all other industries in the country are planning and preparing themselves to launch their vital future of national utility, the Indian film industry is still floundering in the darkness of abysmal ignorance of the prevalent social values. While the success of many other industries will be assessed with the help of bank balances and balance-sheets, the sum-total of our film industry's contribution to our national life will have to be arrived at by watching our people and their modes of behaviour as influenced by our films. For, our film industry produces a product that grows in the human mind even after it is sold and it continues to grow endlessly till it not only affects its first consumer but also his posterity and often the reputation of his ancestors.

The motion picture is a very dangerous product in the hands of illiterate, uneducated, uncultured, irresponsible people. And these four adjectives—illiterate, uneducated, uncultured and irresponsible—aptly describe the majority of our film producers. It is a shameful confession—but truthful nevertheless and therefore inescapable.

The national problem before us is: "Shall we allow our present film producers to continue their merry career of crime without setting up for them a code of behaviour which will, through compulsion, make their product suitable for national consumption?"

The film, as we have said before, is a dangerous instrument in the hands of the irresponsible producers. Through its triple appeal to the eye, to the ear and to the heart, the film becomes the most powerful

Munnawar Sultana plays the lead in "Gold" produced and directed by Mazhar Khan.

medium of education. It is just another educational system, alluring, persuasive, cogent and appealing and involves all the childhood and youth of the country as completely and as thoroughly, in effect, as our long-built educational system itself.

Now let us take only a few examples of how this medium is being used by our film producers and whether their use or mis-use of it has been deleterious to our people in general.

In January 1943, the Bombay Talkies Ltd. released a picture called, "Kismet", the story of a thief and pick-pocket who was glamourised from the first to the last foot and received at the end the heroine of the story as a prize instead of years of hard labour which he richly deserved. This picture has established a world record by running non-stop for over 145 weeks at Calcutta and has been easily the best money-maker in the country, having been seen by all —children, young men and old folks. And during the merry run of this poisonous picture many incidents of child delinquency have been brought into our juvenile courts.

Dr. Miss K. H. Cama, Presidency Magistrate in charge of Bombay's Juvenile Court says: "The child mind is a delicate thing. It is as delicate as a flower. It can be hurt easily and blighted and ruined by unhealthy influences. It must be handled with the greatest care and tenderness. But strangely enough, many parents are more careful about the glass-ware and china-ware in their kitchen than about the minds of their growing children. Otherwise, they would not let their children go to pictures indiscriminately and allow them to stuff their impressionable minds with the criminal and sexy junk that often passes off as cinematic art. When the danger is at last realized, it is generally too late and the child's mind has been almost irreparably warped and crumpled." (filmindia, July, '43).

"Sexy junk", that is exactly what most of our pictures are. To quote a very recent example: Elsewhere in this issue we have reviewed a social picture, "Bachchon-Ka-Khel", produced by Ramnik Productions of Bombay.

This picture is the product of a filthy and perverted mind. In it we find two little children, of 11 and 12, pimping for two grown-up lovers and singing suggestive songs which in their mouths sound like precocious vulgarity. On grounds of vulgarity and impropriety, the official censors could have easily banned this picture. But they did not do so, for the simple reason that the censor inspector did not understand the exact meaning of the songs sung by the children and moreover lacked the intelligence to interpret correctly the exact relationship of the two children with the mature romance of the grown-up characters. The picture probably struck him as a silly game of children. But is sex-play such a silly game for children under 12? We wonder.

In his outstanding work, "Our Movie Made Children", American author Henry James Forman says: "That after making about 20,000 testings on

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They all become brides in motion pictures and Shobha didn't escape in "Safar" a picture of Filmistan.

about 3000 different children all over America and in regard to over 813,000 items of information, they found that children retain about 70% of what an intelligent adult would carry away from a motion picture".

That is not all. This visually attained knowledge had in case of children a curious expansive quality. to quote Author Forman so that in many cases, after a lapse of months, the children actually remembered more than they remembered directly after seeing the picture. "If children received", writes Forman, "whatever they had gleaned from the screen with the pliability of wax, they were found to be retaining it, as the phrase goes, with the durability of marble".

Strangely enough the very man, Raja Nene, who has directed "Bachchon-Ka-Khel" had directed another picture, "Ten O'clock", produced by the Prabhat Film Company, and in this picture a little girl of eight, sister of the hero, gives an unblushing performance of vulgar precocity in a song in which the child is permitted to anticipate procreation as an inevitable result of love and mating. This vulgar precocity from a girl of 8 is, to say the least, most revolting to the mind. But the censors never understood it.

The man common to both these outrageous pictures is Raja Nene. Is the man by any chance a mental pervert? If so, the common law of the land must keep him away from a dangerous medium like the motion picture film.

The American investigators say: "The seeing of a motion picture is for young children a powerful emotional experience that affects their young brains and nerves with almost the force of an electrical charge".

If the impact of a motion picture is so terrific on the child mind how disastrous must be the subsequent reaction if the child sees a filthy and suggestive picture like "Bachchon-Ka-Khel"?

Speaking to the members of the Producers' Association the other day, Minister Morarji Desai of the Government of Bombay said, "In these days when the film has become the most popular medium of entertainment it has an important role in moulding the juvenile and uneducated mind. The film has a lasting effect on public morals. I feel that there is too much of frivolity in the present day Indian films which has to be avoided if the film industry has to justify its claim as a medium of entertainment and education."

These are words of wisdom but they become pious platitudes when we see the censor inspectors, working under the direct control of Minister Morarji Desai, permitting pictures like "Bachchon-Ka Khel" to be shown to the general public.

We would like to know whether Minister Morarji's censor inspectors know enough of the Hindustani

The Rana is angry with the ascetic Mira and this incident is vividly brought to thescreen by Neena in Shalimar's "Meerabai".

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language to explain to us the veiled meanings of our film songs. If they don't why are they given so responsible a job of censoring pictures which affect the lives of millions from day to day?

The Congress leaders advise every Indian to learn his Hindustani as a national language and yet we find responsible Government officers, who have to discharge their very duties only with the help of an efficient knowledge of Hindustani, stumbling through their work clumsily without this knowledge. How else can one understand the subtleties of a Hindustani picture without a thorough knowledge of the language?

Minister Morarji has just stepped into his new saddle but we would like him to end this apparent anomaly as quickly as possible so that our people feel that our Congress Ministers are fulfilling their promises to the people.

Coming to the words of wisdom uttered by Minister Morarji at the Producers' Association, let Morarji not live in a fool's paradise by imagining that our producers are going to improve their methods of work because the Congress Ministries are in office and our ministers are uttering wise words of advice.

Minister Morarji Desai will have to be born seven times over before he finds our film industry improving on right national lines with mere words of advice whatever their weight in wisdom.

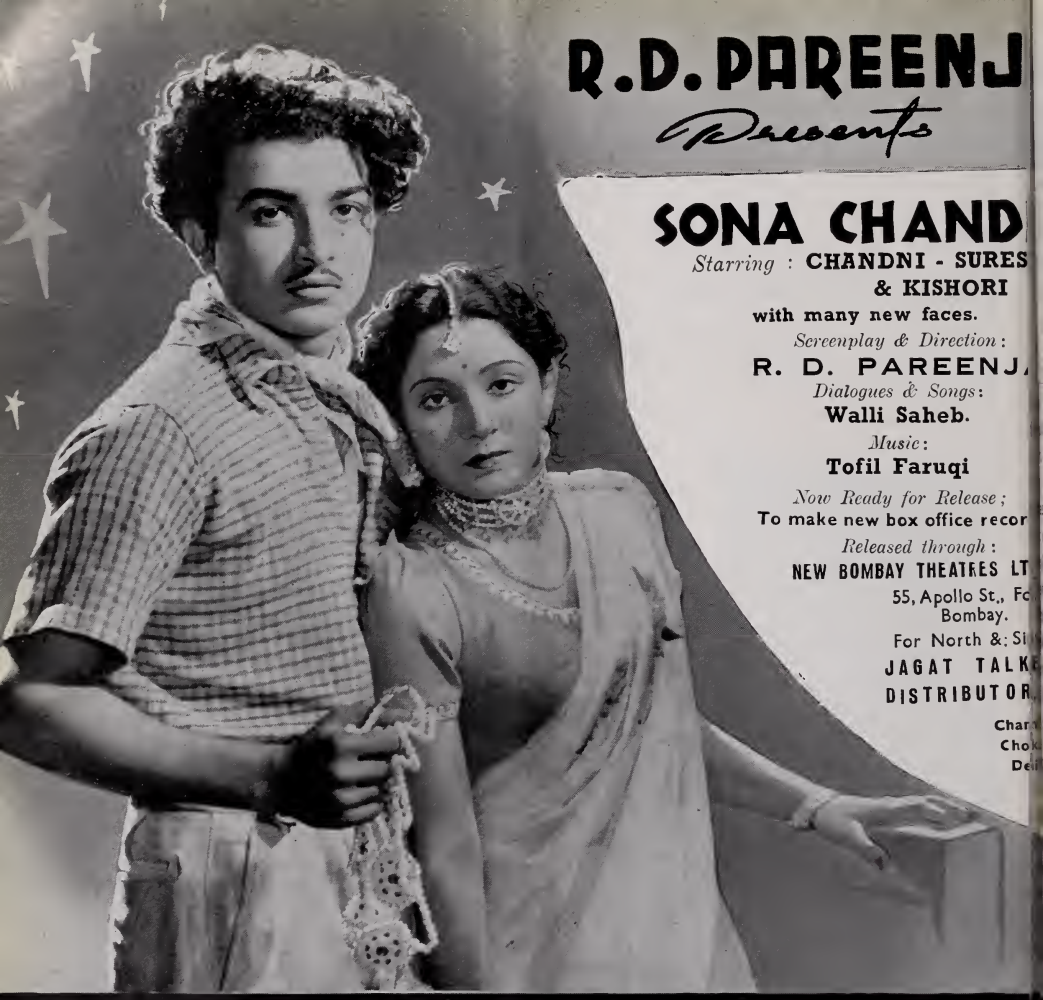
People in the Indian film industry don't improve so easily. But because they don't improve, they are not to be put on the shelf with indifference as their product vitally affects every home and every individual of our nation.

The good work of our popular ministries, done after years of labour and sacrifice, can be nullified within a few months by our irresponsible producers with the help of their films running counter to the interests of our people.

The Indian film industry needs a national code of production stating in precise and unambiguous terms the do's and don'ts of motion picture making for a future nation. There is no sense in calling the people of the film industry rotters and allowing these rotters to run amuck and give us within a few years a whole nation of rotters.

Patriotism demands that our film industry should be planned on national lines and an immediate beginning should be made by controlling the producers through official censorship. Though censorship is a negation of democracy, wise censorship is most essential in a country, debauched by two centuries of slavery, now trying to find its ancient soul and self-respect.

In the meantime we request Minister Morarji to see "Bachchon-Ka-Khel" and hear carefully those two songs, Nos. 3 and 7, from the lips of children of 11 and 12 and imagine the children in his own home singing them.



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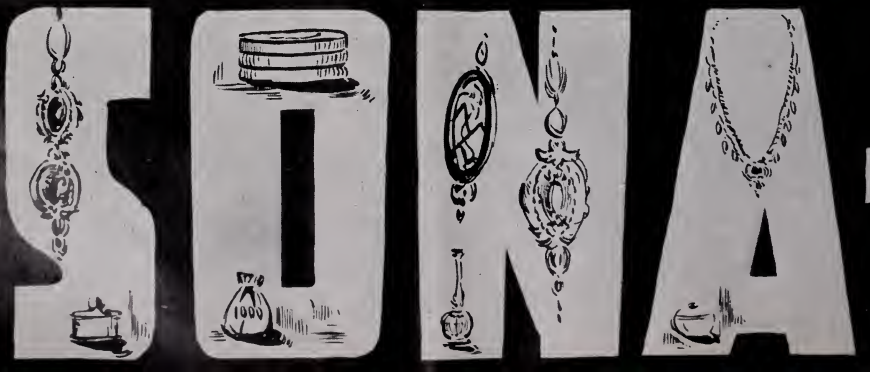

THIS PLACE WAS FOR YOU

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If you are a good looking young girl your photograph ld have been printed here as the star of R. D. Pareenja's picture, and the screen's latest, newest, freshest, gent- prettiest, sweetest, gayest, jolliest, daintiest, loveliest, st, smartest, grandest, swellest, tenderest, glamour girl. don't worry. This place is still there for you if you are a looking girl. R. D. Pareenja, India's ablest master of matographic technique, who picturized such glorious box e hits as 'Kangan', 'Bandhan', 'Punar Milan', 'Naya Sansar', ola', 'Kismet' and who has now produced and directed na Chandi" will make you a Glamour Girl of the Screen. knows the trick and the technique.

R. D. Pareenja has now featured almost all newcomers in picture, "Sona Chandi", and he has made Chandni a star -night and is now looking for fresh talent for his next ure. Write immediately enclosing a copy of your photo- h. You name your own salary and you will be given, but must be an educated young lady from a good family. ecent career in a respectable atmosphere awaits you. te now to R. D. Pareenja, Managing Director, New bay Theatres, Ltd., 55, Apollo Street, Fort, Bombay.

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ARE THE POLICE BRIBED?

While all the countries in the world are making plans for post-war reconstruction and progress in all directions, people in the Indian film industry are finding out new ways and means of making themselves more obnoxious to the public.

To quote the instance of our theatres, we find them today worse maintained than ever before. To mention only one aspect: we find these days more seats being squeezed into boxes which were intended for less. The boxes at the Majestic, the Novelty and the Minerva cinemas in Bombay were evidently constructed for four and six seats. Today we find six and eight seats in them causing a congestion of space and squeezing out all comfort. Very much same is the case with the balcony classes.

The idea of making as much money as possible within the shortest space and time is a filthy thought and those theatre-owners who follow such mercenary principles of business cannot be considered good showmen.

Apart from higher principles of giving service and providing comfort to the public, we would like to know how these theatre owners manage to persuade the police authorities to sanction increase in seats when the theatre space has not been increased during the last 10 years.

Are the police-officers, those in charge of this department, bribed to collaborate with the theatre-owners to provide more tortures to a long-suffering public?

We would like this subject to be thrashed out, once for all, on higher levels and we appeal to Minister Morarji Desai to direct his anti-corruption squad to look into several theatre scandals and find out whether all the cinemas in the city are strictly observing the police and municipal regulations laid down for them.

If conscientious inquiries are made by officers other than those in this department at present, we are sure many a liberty taken at present will soon disappear.

We are prepared to help the authorities in teaching the theatre-owners to give a little more respect to our rules of health and sanitation in our theatres, where thousands gather every evening evidently for some entertainment and relaxation but become unwilling victims of one infectious disease or other mainly due to the congestion and filth in our present day theatres.

CADDISH BEHAVIOUR IN THEATRES.

On the eve of our country's freedom, as a people we are fast acquiring very bad manners. Admitting that politics take a lot of our mind these days, there is no earthly reason why our people, particularly our politically hyper-sensitive students, should take bad manners to our cinema theatres, where people go merely for entertainment and relaxation.

Incidents have been reported from the Metro Cinema in Calcutta and other theatres in the principal cities of India, in which the rowdy elements in the audiences have either cheered or hooted at our public leaders appearing in news reels, according to their different political complexions.

In the first week of "Shama", at the Minerva Talkies in Bombay, we were shocked to see the essentially Muslim audience jeering and spitting dirty epithets at Maulana Abul Kalam Azad when the weekly news parade screened the Maulana's arrival to meet the Cabinet Mission in Delhi. The very

Producer-director Zahur Raja is working in his own social picture "Dharkan" and making a good job of it.

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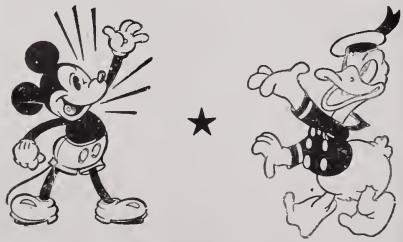

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same audience cheered Mr. Jinnah till some wen hoarse, while a minority in the audience hooted hin down.

Such exhibitions do not at all affect our grea public leaders like Azad and Jinnah whose popularity and importance are certainly not built on such emo tional outbursts by the masses. But these demonstra tions contribute only to prove the hysteric intolerance of our people and incidently their very bad manners.

A cinema theatre is not a place to demonstrat one's political passions. We have plenty of ope parks to do that without forgetting the sands a Chowpatty.

Such demonstrations often lead to communa disturbances and in many a theatre serious brawl between the opposing sections take place. During such shameful exhibitions soda water bottles are thrown about and theatre property is destroyed with impunity. The good people in the audience are often seriously injured and further film shows are stopped.

This type of behaviour, specially for student taking education, does not provide a good certificate for those who wish to qualify themselves as free citizens in Free India.

It is high time that our students reach some maturity in behaviour to enable us to identify them as the future pillars of our nation. Till they do so their present behaviour must be called just caddish.

TREASURE THE INNOCENCE!

The other day we had a good old friend of our telling us proudly how his little daughter of 8 had given a fine performance in a motion picture and how the producers had offered her another picture con tract.

Little did this well-educated yet doting father realize that in permitting his innocent child of eigh to flirt with the profession of acting, he had taken the first step towards the spiritual manslaughter o his beloved daughter.

The screen does claim a few super-gifted children like Margaret O'Brien, Jackie Jenkins and Connie Marshall, rare types born for the jobs and found in a million, but the hundreds of small mediocrities who are towed about by their parents from studio to stu dio are perhaps the most neurotic pack of brats in the world. precocious, overwise, with affected man nerisms and without a trace of innocence which is the natural attribute of every child.

The other day Ken Murray, the well-known stage comedian and a veteran in his game, insisted in his divorce suit, while giving custody of his two sons to his wife. that the boys shall not be permitted to become actors.

"I have seen too many kids in show business" told Murray to the judge, "They are precocious and spoiled and don't lead a natural childhood."

And Murray should know. He has been too long behind the footlights. Murray's words should be written across the walls of every home where some doting parents are spinning rosy dreams of forcing their children into the star racket. Nothing will

turn a normal child into an inhuman and precocious monster faster than a screen or a stage career wherein the child's natural emotions are regimented on mature lines to deliver commercial entertainment to the masses.

At best acting is an abnormal life and the average adult actor, whom we find in society, is no prize packet himself. Most of them are prize scoundrels who deserve to be in our correction-houses for the rest of their normal life.

To take a little innocent child into this world of vain and heartless scoundrels is a serious social crime apart from the spiritual murder of the child.

Many of yesterday's baby stars of the Indian screen have either become vicious gamblers or shameless prostitutes of today. And some of them did once come from very good families while all of them once had childish innocence written across their faces. Look at their precocious faces today. They look dark and ugly, their faces having taken the colour of their dirty thoughts and filthy experiences of maturity before time. Many a little girl of yesterday, whose innocence producers proudly sold to millions as a commercial product, is today a despicable woman of the streets selling her flesh in nightly instalments to all-comers. That is trading-in innocence for vice.

Gita Bose has become an attractive woman now and N. Kabir makes sure of the fact in "Shikarpuri" of Charolia Productions.

Over-wise parents may argue themselves out of this dilemma by believing that extra watchfulness and their constant attendance will save their children from the misfortunes that befall others. But this argument is based on self-hypnosis and does not at all save the little one from the deep mire of tragedy.

The very routine of a stage or screen career is too demoralizing for the little souls who are very impressionable in their few years of innocence. The parents may keep a twenty-four-hour vigil on the person of their child, but the little one constantly observes and takes fresh impressions of the environments, usually putrid and demoralizing impressions, which unconsciously grow within with the passage of years and invariably take monstrous shapes of vice and crime in adult age. No parent in the world can guard the mind of the child and those parents who think they can are pursuing a mirage.

Just at present we are watching a fell attempt of this vicious nature under daily prosecution in a crowded studio of Bombay. A sweet young girl of 12, beautiful and talented, often chaperoned by her impressive father, has attracted the perverted eyes of at least two film directors. The father has been warned, but he is not in a frame of mind to believe that any thing bad can happen to his daughter who has been brought up well and who is strictly supervised by him from day to day. The financial aspect of the affair is tempting enough and the father frowns with indignation whenever some one warns him.

All on the quiet and with patient vehemence the two monsters are extending their slimy talons towards their innocent prey. Though the body is still premature, the little girl's mind is fast maturing. She already enjoys vulgar jokes and when these scoundrels, taking the cloth-rationing angle, tell her to buy more cloth to cover her growing bosom, the girl blushes with an understanding that leaves innocence years behind. These two scoundrels are seen chasing this innocent girl with only one rapacious intention—satisfaction of their lust. No one can stop the onrush of this tragedy. The girl is cast in many pictures and with this the die of her tragic fate is irrevocably cast. The innocent girl is destined to tread the primrose path. The studio has other directors, persons with purpose and character, but it was this girl's misfortune to fall into the hands of unblushing scoundrels. Even the producer can't prevent this tragedy now because the girl has now learned to enjoy her new environments and forgetting her previous search for an art expression, has now begun to find a subtle fragrance in the stink of her associations. Some day we shall tell you the names of all, because telling them today won't help any one—not even the little girl. Even a little girl is a woman and in India you can't whisper stories about women, even little women, without ruining their lives. You have to wait to talk till the women themselves ruin their own lives and after that they are not worth talking about. So where women are concerned in India, people remain silent all their life.

All this doesn't mean that every film director in the industry is a scoundrel. Far from it. There

are many good men who are serious about their approach to work. But there are still many left from the old order—people who should have been chased out of the industry years before, whatever their usefulness on the only ground of giving our film industry a moral stature.

Apart from the pressure of such putrid environments, the child mind, as we have said before, is highly impressionable and as such remains dangerously exposed to the glamours and dangers of the stage and the screen and no amount of parental watchfulness is going to save a single child from paying the ultimate price of premature precocity.

Not that these words will do any good to any one, but don't say afterwards that you were not warned. Our advice to the parents is: "Keep your brats at home till they grow into men or women and are able to pick and choose for themselves".

GIVE US MORE NEWS.

Hollywood is perhaps one of the most gloomy looking places in America, in spite of its glamorous reputation all over the world. But it has strange birds living there. And the most strange, of course, are the film stars who eat and drink gold every minute of their glamorous life.

Out there they are not bothering about making money. They make millions somehow and sometimes anyhow. They are all, however, worrying about how to spend all that money because a lot of it is still left on hand after paying all the taxes and contributing to the different charity drives.

Buying some French perfume base at the rate of Rs. 2000/- an ounce, the stars demand their own special flavours in addition from Michele, the Hollywood perfume specialist—a she.

Lauren Bacall needs a heavy, sexy perfume initialled "L. B." and no wonder seeing that she has to knock out a ruffian like Humphrey Bogart. Geraldine Fitzgerald uses a piquant perfume and chooses to call it "Mine" to nurse her individuality. Mrs. Paul Lukas buys another blend, naming it "In My Arms". After that even the arm pits should ooze out perfume.

Babara Stanwyck likes "Green Fairways" and no one knows why, while Rita Hayworth, the one with the most perfect lips and all that goes with them, calls her smelly, "Tonight and Every Night" in memory of her picture of that name.

Hedy Lamarr has a perfume designed to suggest joy, and calls it "Besame Mucho". No one knows what that means but the name seems to belong to the Hirohito family tracing its genealogy with the help of phonetics.

Here in India some of our stars may well begin aping some of Hollywood's idiosyncracies, seeing that we often copy Hollywood pictures unblushingly.

It will be satisfying to learn that Mumtaz Shanti has secured a perfume bottle from Kanauj and named it "Walli-a-La-Mumtaz". Khurshid can christen her phial as "La La Yacoob" while Jayashree can name her pot as "Jai-Shantaram". By the

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way "Jai-Shantaram" must have a strong odour to be different from others.

Ranjana can be affectionate calling her stuff 'Vijayranjan' while Leela Desai's light perfume may easily be named 'Chanchal Chuni'. Veena can afford an aristocratic name in 'Shahzada' and Veera can be martial in naming her sprinkler as 'Veer Mohsin'. Ratnamala, if she choses, may fly to the bird world and call her precious drops 'Bulbul.'

Our stars must cultivate some strange idiosyncracies to make news for our people. For in the film world, news is publicity and publicity in turn means more money to the producers and the stars.

The millions of fools who see our motion pictures are always ready to swallow anything between the ant and the elephant so long as it is served with a sprinkling of glamour.

PRESIDENT ON INSURANCE.

Apropos to our comments in the last issue on the slander of our insurance business by our film producers, Editor Baburao Patel has taken up this matter with Rai Bahadur Chuni Lall, the President of the Indian Motion Picture Producers' Association, and the President has agreed to thrash it out thoroughly at the next meeting of the Executive Committee of the Association, to be held shortly.

In the meanwhile, Rai Bahadur Chuni Lall has written to Editor Patel as follows:

"In my individual capacity, I certainly do not agree to the slandering of any of our National industries and particularly the Insurance business which has been built in India in the teeth of severe foreign competition. In my opinion our Insurance Business is an asset to India and we should be proud of the fact that the Indian Insurance Companies are now standing on their own legs and we should in fact exhibit a brighter view of this business in our films rather than to slander it. I am sure the Members of the Committee would view the whole question with sympathy."

It is very encouraging to find Rai Bahadur Chuni Lall feeling that way and we hope the other producers follow his advice and guidance.

YOU'LL HARDLY BELIEVE—

That the Executive Committee Members of the Producers' Association are turning the Association offices into a fools' paradise, the way they invite all and sundry and give an exhibition of their jitters.

That Leon Britton (R.K.O.), Jack Cutting (Disney) and Charlie Julian (R.K.O.) were described by Madrasi Menon, the Secretary of the Indian Producers' Association as "distinguished members of the American Film industry" and invited for tea at the Association's office on the 25th May so that Indian producers could go down on their knees before the "distinguished members" without exhibiting their gymnastic talent in the streets.

That Leon, Jack and Charlie were quite tickled at being called "distinguished" and looked at one another in suspicion. Julian, the Canadian, broke the spell saying: "They mean you, Jack. You look like Mickey Mouse".

That Rai Bahadur Chuni Lall and other producers appealed to the patriotism of the "distinguished members of the American film industry" and prayed before them to permit "the rising indigenous Indian film industry" to thrive on its own soil and not soil it with cartoons of mice and ducks.

That the "distinguished" Yankees, Charlie being a commercial convert, didn't tell the coloured 'Injuns' that mice and ducks would at least save 400 millions from cartoons of intellectual bankruptcy which the "Injun" industry turns out every year like a bitch in constant heat.

That "distinguished" Leon Britton said that good foreign competition would whip up the quality of the "Injun" product and "Injun" producers would ultimately feel grateful to the Yankee poachers. Leon is expecting his statue by "Injuns" in Mafatlal Park.

That Jack (Mickey's Mouse) was shocked to find that 'Injia' objected to dubbing American films, when small countries like Denmark and Argentina welcomed the poachers with open arms. Bigger the country, bigger the privilege to poach. Eh, Jack?

That Charlie, the Canadian cow-boy without the cow, proved more soothing and said that his firm sent less money overseas in comparison with the other foreign distributors. Did he mean the M.G.M.? Charlie has to pay Baburao Pai and that's a big cut.

That the praying-on-knees ceremony ended with Rai Bahadur Chuni Lall expressing his profound gratitude to the "distinguished members of the American film industry" (with the white fellows looking suspiciously at one another again) for granting us 'Injuns' the great privilege of praying before Yankee gods and taking the daring liberty of appealing to the patriotism of the Statue of Liberty in the interest of our indigenous film industry.

That long after the disappearance of the 'white' ones, the spell was broken, and members of our fools' paradise discovered, "that the Yankees were guided purely by business motives and prayers would never carry conviction to their commercial minds". It is the slaves' most intelligent discovery since Columbus discovered the dollar mine.

That the Indian producers have now decided, "with reinforced feelings" (a cement-concrete expression) "to muster strength from within" (woollen trousers indicated) "to combat the danger" of foreign poachers. So Leon, Jack and Charlie must now organize Home Guards.

That our producers do not yet know that people who beg do not get alms but often lose their self-respect. After Leon, Jack and Charlie went away, producers kept searching for their self-respect.

That when the members of the Producers' Association asked Minister Morarji Desai to stop foreign films showing undesirable scenes, the Congress Mini-

ster turned round and asked our producers to produce films above reproach before asking for such vindictive measures. Seems to be a case of living in glass houses.

That the producers have promised Minister Morarji to produce good films in future under the blessings of the National Congress and have circulated this promise all over the industry.

That as a result of this circular all the studios stopped work for three weeks and kept looking at their staff, wondering what a good film should be like. Minister Morarji was pleased at the serious attention paid to his sane advice but some one cruelly said that the Johnnies had stopped work due to the serious shortage of raw film. They just had no virgin film to rape.

That impressed by the admonition of Minister Morarji, Sardar Chandulal Shah has sworn not to complete his second hundred pictures during the rest of his life-time. He has asked courtier Kedar Sharma to put quality into Ranjit pictures. Kedar is now anxiously waiting for the consignment of quality he had ordered from Hollywood during his last visit.

That while ministers and producers are worrying about quality and decency in our pictures, "expert" Hirlekar is sleeping tight on the "secrets" he has brought from Hollywood. Say what you like, the fellow refuses to wake up and show us the way about. The sleepy dope! And we took him for a wide-awake patriot.

That Rai Bahadur Chuni Lall is a much worried man these days with "filmindia" throwing the entire insurance industry at his head. The old Rai Bahadur doesn't know what to do with his film 'boys' who keep stepping on the corns of others.

That it is altogether a family affair to hear Rai Bahadur cursing Baburao Patel these days, the way Baburao keeps worrying the producers in his relentless purity drive. Rai Bahadur would like his film producers to be left alone for some time, at least on the eve of our country's freedom. But Baburao Patel says that freedom means signing a new bondage of greater responsibilities and higher morals.

That after filmindia's classic review of "Dr. Kotnis" the Government are seriously considering whether "to be or not to be" in case of Dewan Sharar who was proposed by Rai Bahadur Chuni Lall for the proposed Film Council of India. With the Congress Ministers running amuck all over the country, prohibition posters in hand, Dewan Saheb is seriously thinking of returning to good old England.

That the threatened prohibition by the Congress Ministry will take the kick out of the Indian film industry and the spirits out of our producers, with the result that many an Indian picture is going to be a dull, insipid affair.

That the Congress Ministry also proposes to raid the notorious star 'homes' in Shivaji Park and Matunga to collect card gambling funds to build Harijan colonies in Dharavi and Chembur. Don't say that we didn't warn in time.

That Dada Kashinath, Shantaram's 'Shaukat Ali', proposes giving a stage dance to attract people to see

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"Dr. Kotnis". They say the idea is to popularise the Manipuri styles of Dada's and Anna's daughters. Tickets will naturally be black-marketed giving Dada Baldy an opportunity to display his organizing talent.

That 'Shaukat' Dada's organizing talent is reported to have been bottled up for the present in Rajkamal and Shantaram Anna is attending to all things. No wonder. 'Shaukat' Dada feels like Cardinal Wolsey in his last days.

That an association of junior film artistes has been started in Bombay as a counter-blast to the Modis and Prithvis of the senior association. Navin Yagnik, a minor, has been elected as the president and 'Baby' Sunalini Devi (50) is one of the vice-presidents. We wish this children's association all success.

That the one-eyed journalist of India is busy writing "Cleopatra" for Zahur Raja and is doing it in the ancient Cleoptra style at a shack in Juhu, Egypt and all.

That the shack idea of the one-eyed penman seems to have appealed to our film directors who refuse to do night shootings these days and assemble at Juhu to toast Cleoptra in labour.

That film-actor Baburao Pendharkar had once upon a time taken a shack at Juhu, but stray dogs slept in it as Baburao was always discovered on the sands next morning taking a sun bath in sleep.

That sometimes when some film people take a shack at Juhu, the local residents require police protection and the Municipality has to pay extra bonus to the scavengers. That is a strain on the little village.

That one wonders why the film people should go to sea-side shacks at all, when even film laboratories grant all the licenses these days. In modern times, our labs require more whiskey and soda than chemicals for developing films.

That in the recent shortage of raw films, black-marketeers are reported to have sold some old stunt pictures in brand new tins, saving the producers the labour of exposing the film once again. At Rs. 1200|- a tin these films paid better than with their secrets exposed in the theatres.

That one flour-merchant was offering as much as Rs. 100|- for an empty new tin of film and Rs. 25|- for the adhesive band around it. 50% more was paid for Kodak negative tins. Camera assistants are reported to have made as much as Rs. 2000|- each during a single month.

That by some strange magic, fogged Dupont film was discovered in Kodak film tins and every one around swore that all the labels were found intact. These Americans have now become magicians. One day they will do the Indian Rope Trick and won't even leave us any rope to hang ourselves.

That with a single rumour the black-marketeers got all the officials of Kodak 'arrested' by the Congress Ministry and thus effected their own escape. That's camouflage which the Germans should have used against the British.

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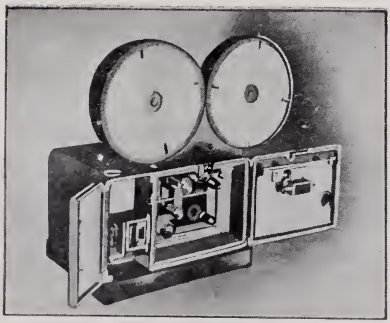

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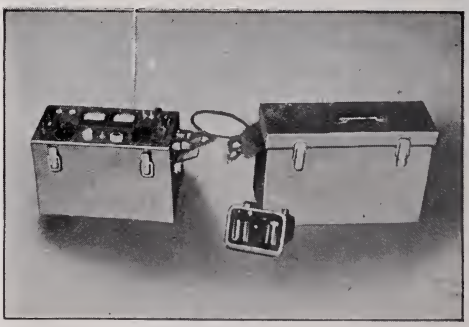

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

MRS. RAJ RANI KAPUR (New Delhi)

Who discovered the existence of God?

Man is a heathen by instincts and the occasional flashes of goodness in him have to be explained somehow. God is the symbol of that goodness.

R. P. MORIA (New Delhi)

Which is a pleasant kiss—from a Mr. or a Miss?

Kiss is not the monopoly of a Miss. As an expression of affection, even a Mr. can give a warm kiss. It is the sincerity that counts.

JAMUNA PRASAD SINGH (Khargpur)

Everybody wants to marry a girl of good appearance. Why?

A good face is a pleasant addition to a home and even in the ugly compromises of life, beauty doesn't get so distorted as to be repulsive. An ugly woman in an ugly temper looks the devil's sister.

All on the quiet and in a corner, Charlie Julian, the Canadian chief of R. K. O. Radio's Indian business, is trying to make an impression on Joan Fontaine, working in "From This Day Forward". Joan, perhaps, ended by saying 'Papa' and Charlie Julian returned to India by the first steamer.

ASGARALI DAWOODBHAI (Akola)

Is marriage only a personal affair or a social matter?

A strictly personal affair after the ceremony.

BASHIR AHMAD BATLA (Delhi)

If a man is refused by his fiancee only due to his short height, what do you advise him to do?

Carry a ladder with him next time he goes to meet her or reduce her stature in an intellectual skirmish.

What is wrong with Nirmala these days? She looks very pale and sick in "Piya Milan"!

She carried a cradle about for months and looks a bit tired now. Thanks to Aroon!

Who is the better director between Jagirdar and Shaukat Hussein?

Shaukat. He has more imagination, Jagirdar has more spirits.

Mr. Trilok Kapoor has never given a creditable performance in his long film career. I wonder how a critic of your reputation and ability could have elected him to play the male lead in your own picture "Gvalan" against talented Sushila Rani?

People who talk after an event are called wise. Write to me again after seeing "Gvalan". You will get more attention from me.

My wife, when in temper, says that I would look an incomparable clown if presented on the screen. Shall I take her seriously and join some film company?

Don't deprive a good woman of the joys of life. As it is the world is cruel enough, then why take away from anyone what few smiles one can get in this world of sighs? Your wife is lucky to have a husband who can entertain sometimes. Usually husbands make bad entertainers.

N. V. POPAT (Mangalore)

Which name has Mr. Pareenja ultimately chosen for his maiden production?

At present he has begun with his own. Later on he will pick up from the names you give him.

B. YESHWANTHA RAO (Vizagpatam)

When Beauty begins to bloom in a woman who is the first to be conscious of it?

Her clothes. They begin to be misfits.

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M. K. PILLAY (Simla)

What were you doing before you started editing "Filmindia"? Loafing?

No. Loaf-hunting.

If you were Shantaram what would have been your reaction to the remark, "In fine "Dr. Kotnis" is a picture that deserves to be burnt in a public square"? (from your review).

One thing that is denied to my imagination is being Shantaram, because of the education I got.

L. MASSEY (Hathras)

In general what is that thing which a man goes to see in a picture ?

His dreams of the night which refuse to take shape during the day.

What do the women go to see a picture for?

To see further progress of the mess men are making of her life.

S. BHAKTHAVATSALU (Madras)

Will Shanta Apte act again in a South Indian film?

Shanta is versatile. She will go to Philipines if they make it worth while for her.

V. C. BELLAD (Bombay)

Winayak (Kolhapurian) is called Master Winayak. Is he not yet married or is it a pet name?

That is probably to emphasize his minority in mental age.

A. R. BANDODKAR (Bombay)

When should the film artistes retire from their film career?

After they are kicked out.

TEJ KARAN GANGWAL (Jaipur)

If an Indian robs an English firm and gives all that money in some National fund. what would you call him—a robber or a patriot?

A thief and a traitor to his country.

A. HAQ (Simla)

Why has the modern 'miss' become so unreliable in matters of love?

Because modern 'masters' have not mastered the art of getting the miss interested.

In our Indian pictures lovemaking is depicted as a cross-country race with the boy chasing the girl. What does that signify?

That they need lung power when love is on the run.

Why do the modern girls want their husbands to be mere 'yes-men'?

Where did you pick up this myth? The girl who wants that doesn't deserve a husband.

BANWARI BHARTI RAJAK (Aligarh)

Which is much more difficult, 'to love' or 'to hate'?

To love the foe and hate the friend—both are difficult things to do and need character.

What is the hobby of Sushila Rani?

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Twisting the tail of your Editor!

Mr. Baburao Patel, have you ever committed any sin in your life?

Oh, no, never, I have been a saint all my life and that is why our film producers let me stay in the film industry for twenty long years. They must have at least one saint for sampling purposes.

MISS N. D. SAHIJWALA (Karachi)

Who is the best actress amongst the following: Suvarnalata, Mehtab, Veena and Neena?

Mehtab acts intelligently. Suvarnalata is quite good. The others—well—.

Mr. Patel my dad says that I should not send any questions to you. What would you do if you were in my position?

I would ask him the questions and the old bloke would soon realize how little he knows of life.

MRS. RAJESHWARI TANDON (Lucknow)

Why do so many men take greater pleasure in loving another's wife rather than their own?

Is that your experience? Though this is done sometimes, I don't think it is the usual routine. Men have enough headaches with their own without adding the neighbour's to their lot.

The Indian keeps his wife a few paces behind him, the European keeps pace with her and prefers to walk hand in hand, while the American takes delight in seeing his wife walking a few steps ahead of him. What is your practice, and why?

I carry my wife over my shoulder. My pace of life is too fast and she gets out of breath. Carrying her saves me the trouble of looking behind to see whether she is safe and following me.

Ever young, Barbara Stanwyck gives another good performance in "My Reputation" a picture of Warner Brothers.

CHRISTIE FRANCIS (Secunderabad)

What is life—a struggle or a dream?

A struggle with the dream as the goal.

What do you think of a wife secretly taking money out of her husband's pocket?

An honest woman fulfilling her natural instincts.

If a girl knows that she is incapable of bearing children, is it wrong for her to get married?

She should at least bear a husband.

Pictures without sex are insipid. Why?

Because the world is not full of eunuchs.

P. C. SEKHAR (Trimulgherry)

Do our Indian men and women, boys and girls, like to have sun bathing clubs in India as there are in England?

We have too much sun in this country. What we need is food clubs to fill up the cavities.

HUKUM CHAND GUPTA (New Delhi)

If I hear women described again as "the weaker sex', I will scream!

Do and then you will change your sex.

SYED MOOSA (Bangalore)

Have you ever felt sorry for having lost your best friends in the film industry: V. Shantaram, K. Ahmed Abbas, A. R. Kardar and Mehboob?

When did they die?

You are always seen with your secretary in photos and never with your wife?

Don't be too sure.

K. R. NARAYANAN (Bangalore)

If a beautiful girl offers you a sweet kiss after a slap, will you accept it?

A girl that slaps ceases to be beautiful. What is then left to kiss?

V. K. FAZLUR RAHMAN (Bangalore)

What does moonlight suggest to lovers?

That the Sun doesn't permit frolics while the Moon doesn't mind.

H. A. RAHMAN (Melvisharam)

What causes a man to become a cynic?

A frustrated ego.

Is love good or bad?

Depends upon the way you water the plant.

BULO T. HARISINGANEY (Karachi)

"Love is a cigarette, beginning with fire and ending in ashes." Do you agree?

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I don't. I like to inhale the smoke. It thrills me.

K. G. RAM MURTHY (Hyderabad Dn.)

Generally men in spite of having beautiful wives glare at others' wives. Why is it so?

To check up and assess their own good fortune.

BIRENDRA KUMAR SINHA (Patna)

My father says that I should obey him at all costs and at all times and without a murmur. I don't like this. What should I do?

Nor do I, unless your father is a little god on earth.

SHANKER LAL SHUKLA (Raipur)

Have you got only one photo of Pandit Indra which you publish in "filmindia' so often?

He has only one face and that is not much to see.

UDHAWANDAS HARIRAM (Sukkur)

What are your thoughts about the film "Prithviraj Sanyukta'?

Unprintable.

MD. R. HUSAIN FAROKHI (Hyderabad Dn.)

Once upon a time true love always ended in tragedy but nowadays it ends in quite a different way. Why?

Love has changed its course to keep pace with the changed times.

ONKAR D. SHRIVASTAVA (Lucknow)

I am being loved by a dozen girls. They disturb me too much—one or the other being always with me. The more I kick them, the more they are getting nearer. Can you suggest a way of getting rid of them?

Ask Kishore Sahu. He tells me that he is always in the same plight.

What do you think of the fellow called God?

Nice chap, when you don't have to ask him anything.

D. NATARAJAN (Matunga)

Can Rai Bahadur Chuni Lall act or sing?

Yes. He acts the president of the producers and sings the praises of the industry—both very well.

K. P. RANGIAH (Secunderabad Dn.)

When love is denied what should one do?

Steal it.

R. A. RAO (Mangalore)

How could we pay our homage to a good picture?

By seeing it yourself and taking your friends to see it.

Many I.N.A. personnel are without any employment. Could our producers help them?

Our producers will ruin the I.N.A. discipline and wreck its prestige.

FOR BRIGHTER & BETTER
ENTERTAINMENT
IN 1946-47
NAVYUG
OFFERS

(i)

ROOM NO. 9

Direction VEDI
Starring GEETA NIZAMI, Shyam, K. N. Singh

NOW RUNNING IN BOMBAY

(ii)

PAROO

Directed by SHOREY DAULTALVI
Starring GEETA NIZAMI, Randhir, Ranjit Kumari

NEARING COMPLETION

(iii)

SHIKAYAT

Directed by SHAHID LATIF
Starring SNEHPRABHA, Nigar Sultana, Shyam, Rama Shukul, Hamid, Butt & Randhir

NOW UNDER PRODUCTION

(iv)

MOTI

Direction C. S. BOSE
Starring GEETA NIZAMI, Biman Bannerji, Randhir

NOW ON THE SETS

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PEERLESS PICTURES
116, CHARNI ROAD, BOMBAY 4.

"MUMTAZ SHANTI" in Punjabi Film Conventional DEKHO !!

How much contribution has so far come in for the 'Baburao Patel Relief Fund'?

Nothing so far. The readers seem to be worse beggars than I am.

A. NAJMUNNISA BEGUM (Melvisharam)

Who loses independence after marriage: wife or husband?

None. Both get a license to practise wedlock without being pointed at.

Why does Mahatmaji not care to see cinemas?

Let us not poison the one good man we have in the country.

Who are more benefited by your 'filmindia'—the film producers or the film goers?

I am benefited the most seeing that film producers are still producing rotten pictures and fools are rushing to see them.

L. R. BAHL (Lahore)

Differentiate between the devil and a wicked woman?

Don't insult the devil.

MRS. INDRARANI SHUKLA (Cawnpore)

Who wrote the dialogue of "Rajputani"? And why has he concealed his name?

Human beings often repent for their sins.

H. S. DORASWAMY (Mysore)

What would be the fate of males, if ladies were to demand 'lady-stan'?

The few males in lady-stan would be a terrific majority.

Jyoti looks like a deserted maid in "Dharkan" produced and directed by Zahur Raja.

Do you wait for an opportunity to review pictures with the patience of a cat and use it with the ferocity of a tiger?

Imagine the provocation that turns a cat into a tiger and admire the martyrdom of the man who has done it for 15 years.

H. M. NABI (Delhi)

When would one feel more excited: seeing a horse passing the winning post or a beloved running into one's arms?

If the bet is on money, the horse would be exciting, but if the heart is at stake—well—.

C. S. SAXENA (Dehra Dun)

I want to make Neena my sister. Will she agree?

Go ahead. It is a harmless pastime.

What will happen to actresses in Congress Ministry?

They will give birth to national yells.

RAM G. MIRCHANDANI (Karachi)

Supposing Sushila Rani gets tired of your subordination and starts her own film mag?

She will appoint me as the editor.

K. KRISHNA MURTHY (Lucknow)

What is the idea of putting Sultanpuri, Kashmiri, Hoshiarpuri, Lucknawi, and so on after the names of some film people?

To warn other parents from going to these towns.

You often say that you do not like to see Indian pictures. What is wrong with you, being an Indian?

I keep good health usually and I don't need a medicine so often.

UNNY (Bombay)

Why so much eulogy of Sardar Chandulal? Anything on the black side, please?

Yes, his face darkened by years of honest labour.

K. BALCHANDANY (Bangalore)

Besides 'production', 'direction,' can you tell me what is "expert supervision?

Usually it means Mr. Moneybags special attention to Madame Butterfly to and fro the studio.

MAYA RANI TANDON (Agra)

Do you agree with me when I say that Suvarnalata has given the best performance of her film career in 'Rattan'?

I wish I could.

SALIM CALCUTTAWALLA (Hyderabad Dn.)

What is the dividing line between divorce and separation?

Hope of reconciliation.

If Jinnah gets Pakistan and Gandhi Hindustan what will Baburao Patel get?

I shall inherit both.

QUTB UDDIN TARZI (Allahabad)

How to cool down an angry woman?

By warm gestures.

RAJA MOVIETONE
GIVES YOU
A TREMENDOUS STORY THAT THROBS
WITH THE STIRRING TEMPO OF MAN'S
HEART-BEATS
DHARKAN
धडकन
Starring
JYOTI
MISRA
MURAD
NAVA NAQVI
AND
ZAHUR RAJA
Produced & Directed By:
ZAHUR RAJA
FOR WORLD RIGHTS-YUSUFI
18 DOCTOR ST

Why do lovers close their eyes when they kiss or embrace each other?

They black-out the world by closing their eyes to get a lonely feeling.

RAVINDER NATH SAGHAL (Lahore)

What do you think General Chu Teh will do, if he sees "Dr. Kotnis"?

He will swallow rat poison and die.

I would love to see Kedar Sharma in the role of some Rajput warrior?

That would be the darkest spot in the history of Rajasthan.

PANNA LAL B. JAIN (Delhi)

Which of the two would you prefer: a dark night or a moonlit night?

I prefer the filtered light. A dark night needs too much of groping.

K. PURUSHOTTAM RAO (Hyderabad Dn.)

As the most effective weapon of women is tears will you please advise what men should adopt in defence?

Why not adopt the homeopathic principle of like curing like and give tears for tears? Women might get a rude shock when they see the boomerang action of their own weapon.

M. SYED (Bombay)

Why do men always say that "variety is the spice of life"?

The species of variety may be the same but the shades are different and different shades give different designs for living.

MRS. S. MANIAN LAKSHI (Lonavla)

What causes generally contribute to domestic unhappiness?

Usually wrong partnership—sometimes wrong environments.

S. ASHRAFUL IMAM (Patna)

Veena strikes me as a cold beauty. What is your opinion?

I have caught the cold and my opinion will be hoarse now.

What is the best time for kissing a girl?

Parking hours.

What do you think God has made a man and a woman for?

If He knew the use they make of themselves, He wouldn't be turning them out so regularly.

P. M. SUNDARAM (Secunderabad)

I am an all round sportsman and a good boxer. In what way can I render the best in me to the film world?

Come and box the brains out of some of our producers.

M. K. RAMANATH (Bangalore)

Are you for or against the film footage control?

I am against the footage control. The more film our producers get, the greater will be the

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DO NAINA

Starring :-SHAMIM ★ MAHAPARA ★ ANITA SHARMA ★ MIRZA MUSHARAF ★ SADIQ ★ LALIT KUMAR & MAHENDRA

Direction :-S. BHATIA

Music :-MOHD SHAFI

Dialogues :-SHEWAN RIZVI

Songs :-TAMIR NAQVI
(Laila Majnu fame)

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A GLORIOUS TALE OF AN IMMORTAL POET

OMAR KHAYYAM

Starring :-

GREAT SAIGAL ★ SURAIYYA ★ SHAKIR
★ BENJAMIN ★ MUZAMIL
★ MADANPURI ★ LILA & WASTI

Directed by: MOHAN SINHA

MURARI PICTURES,

Ahmed Chambers, Lamington Road, BOMBAY 4.

waste and sooner will the stocks exhaust giving us all a little rest from rotten pictures.

M. E. DINKAR RAO (Madras)

I love Begum Para after seeing "Chhamia'. What is the remedy?

See "Chand" and love may turn into dislike.

Could you tell me the correct age of Protima Das Gupta?

Mental age 60, physical age a risky guess.

What has happened to our baby actress Vasanti?

She entered a home and closed the door on us.

MOHD. ABDUL VAHEED (Hyderabad Dn.)

What is Director Vijay Bhatt doing these days?

Fixing up domestic problems and bragging on the A. I. R.

M. P. RAMAKRISHNAN (New Delhi)

Can we expect 100% art in your "Gvalan"?

100% is a bit too thick, give us a trade discount.

SUSHIL C. JAIN (New Delhi)

Is satisfaction of desire the end of love?

It is one of the expressions of love.

What is your opinion about the saying: "No life without wife"?

If 'life' means struggle.

N. S. V. CHALAM (Bangalore)

What is the difference between an Indian wife and an European wife?

To their respective husbands, none.

Is "filmindia" a magazine of the youth only? Have our elders nothing to learn from it?

Lots. They have youth to take from it.

Can a man be sincere to two women at a time?

At a time, no. At different times, perhaps!

MRS. ABDUL AZEEZ (Madras)

Is there any relationship between Veera of "Shikari" and Mr. M. Abdullah?

It is a very old-fashioned and conventional tie. The bloke has married the girl.

S. R. MHATRE (Bombay)

At what date should a girl be allowed to date?

When her nights become long and days too short.

Almost all journalists except D. F. Karaka abuse you. Why?

Dossu Karaka is behind times, being too busy with his own work.

NOTAN DAS (Cawnpore)

Which is the best way to teach you a good lesson?

Come over to Bombay and have it out with me and let us see who learns what. I have heard quite a good many pups talking like that and would like to meet at least one who can show his teeth with the bark.

R. S. SUNDAR (Cawnpore)

You have not published your photo in "filmindia" for some time now. May I know the reason?

There has been no improvement in me recently.

M. NARAYAN RAO (Poona)

If there had been no Baburao Patel, what would have been the state of our film industry today?

The film industry would have been a family secret.

"If a man speaks ill of you, answer him not. If any man offends you, forgive him in the name of God." Do you believe in this?

No. If some one speaks ill, I don't bother. If some one offends me, I often forgive him in the name of his wife, who might become a widow.

HARI SINGH MUKHARYA (Saugor)

Why shouldn't that talented artiste Raj Kapoor take up the screen as his career?

He has. He is not a guy to wait till he is told.

H. MADAN (Bombay)

Is the progress of our film industry dependent on our political emancipation?

Completely.

If the popular Congress Government decides to abolish "races" what will you do with your horse "filmindia."?

I shall go riding him every morning.

NAZIR AHMED (Lahore)

What will be your first reaction if your friend's wife makes advances towards you?

All my friends have good wives, and they love their husbands. Besides, my own behaviour does not suggest such dirty thoughts to the women I meet. A friend's home is a temple of faith.

PRITHI PAUL SINGH (Lahore)

Do you agree with the general belief that women are inferior to men?

No. I worship women as a community.

I had a dame in view. Last month, as a token of love, I sent her a copy of "filmindia", and now I find that instead of thanking me and inclining towards me, she has taken a fancy to you. Mr. Patel, what should be done now?

Write to her and tell her that I am already sold out.

Between Madhok and Pandit Indra who is more philosophic?

Panditji is philosophic in thought while Madhok takes his work philosophically.

S. K. NAKUL (New Delhi)

You can easily be called a "minority" among the critics in India who are against you. So why do you veto the advance of the majority?

I am an intellectual minority in the midst of an ignorant majority that tries to understand me but failing to do so, ends by writing against me.

Is there any lease-lend star in our film industry?

When you see the word "courtesy" in advertisements, the star is a lease-and-lend commodity.

Your "filmindia" is no less than a magnetic mine. What's the weapon that can be used against it?

Sincerity of purpose and an intellectual approach to production work.

Brahmin's justice will ever live!
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PRESENTS
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Featuring the topmost stars of the day
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A critic's 'lot' is, I think, not a happy one! Am I wrong?

Absolutely. I am quite happy in the conviction of my honesty. My happiness is not built on the flimsy foundation of others' goodwill.

What is more entertaining for a soldier—wine, woman or a battlefield?

For the modern soldier the battlefield is the workhouse, wine the dope that soothes the conscience and the woman a relaxation to hardened nerves.

T. S. T. AERASU (Poona)

By winter America will have 30 lakhs of spinsters with no men to marry. Why can't we revise the Lend and Lease by supplying our man power?

If you mix black and white, the white loses its colour and the white men of the West don't like their milk to be spoiled with shaded sucklings.

V. R. S. CHITTAL (Bombay)

Every film journalist jealously acknowledges you as the pioneer of film journalism and still he is out to run you down. What is this mystery?

By running me down he wants to cut down the distance for him to run up to me. Let us wish him luck.

What was your reaction to the Bengal Film Journalists' Awards for 1945?

That charity is still a human virtue.

JERAM N. DUDANI (Bombay)

Can you tell me which is the best way to catch a girl in Bombay?

With the help of 'flu.. Be within 10 feet.

PARSRAM M. BHATIA (Karachi)

How can one accumulate riches?

Seth Govindram Seksaria died recently and took the secret with him.

M. PARVEZ (Bombay)

Why do people object when one changes his or her religion? Is it a sin to embrace some other religion?

No one has a right to object to anything in the world, unless something affects him or her directly. Religion is a matter of an individual's spiritual urge. The community has nothing to do with it. If a person gets more peace of mind through an honest conviction that a change is needed, it is no sin to change over. But nowadays people often stumble across a new religion in the beds of their sweethearts. Religions are not found in the hot beds of physical passion but grow in the sacred cloisters of the searching soul.

B. PRABHAKAR (Poona)

Do you believe in progress through criticism?

Criticism in art is like the opposition in democratic politics. Both tend to progress.

After seeing "Dr. Kotnis Ki Amar Kahani", I could not find out what was 'amar' in the 'kahani'! Well, Mr. Patel, could you help me?

The Most

WITTY

YET

EMOTIONAL

MYTHOLOGICAL

— STORY —

that has ever

flashed on the screen!

PRAFULLA PICTURES'

SUBHADRA

Starring :

SHANTA APTE

(*courtesy*: S. A. Concerns)

ISHVERLAL ★ YAKUB ★ LATA

MEENAXI ★ USHA MANTRI

SALVI ★ JOG ★ DAMUANNA

Malwanker ★ NIMBALKER

and

PREM ADEEB

Director - Producer

WINAYAK

Story: V. S. Khandekar

Hindi Rendering: Pt. Indra

Music: Vasant Desai

Now Running to

HOUSEFUL SHOWS

ROXY - BOMBAY

India Film Circuit Release

The ridiculous sight of an aged man portraying a young hero is an immortal story of stupid misadventure.

When are you more proud of yourself: When you go hand in hand with the smiling Sushila Rani or when you go rein in hand with the "filmindia" horse?

The first is a winner every time.

BHUPATRAI MOHANLAL BHUTA (Bombay)

You say there is no sin in this world. Then why is one man born poor and the other rich? In the eyes of God all people are equal, and therefore He should give equally to all?

In the Kingdom of God, gold is not the currency of reward. Gold is the symbol of man's greed. In their utter ignorance of Divinity, human beings attempt to bribe even God by building altars of gold. Sinners and saints get divine mercy from the Almighty and that is one thing man can't buy or barter.

S. C. JARIWALA (Bombay)

Replying to a question in April '46 issue of 'filmindia' you said that the world thought you to be a mad man. If another equally mad man clashes with you, how will you accommodate him?

By embracing a long-lost twin.

When a woman of ordinary complexion rubs a beauty preparation on the face with the idea of looking beautiful while it actually makes her look ugly, what is the remedy to improve that complexion?

By washing the mind with soap-flakes of philosophy.

S. T. HAIDERY (Bombay)

Can a woman love two men?

Yes, her father and her husband and three if you put the brother in.

If you are asked to leave this world with one precious thing, what would you take?

The goodwill of those who misunderstood me all my life.

J. A. SOMJEE (Bombay)

How would all the beautiful girls look if the Government were to ban the sale of beauty products in India?

Many of them would look beautiful for the first time, others would look nude.

H. S. NARAYAN (Bombay)

Would you please state the advantage of marrying in the evening of one's life?

Some times you can push the night further by stretching the evening a little more.

Will Shantaram take your advice seriously and 'burn away' the celluloid copies of "Dr. Kotnis?"

He must have burnt the copy of "filmindia."

Will you accept any honest criticism of your forthcoming 'Gvalan'. and publish the same in "filmindia"?

Oh yes, from a qualified critic.

ISHWAR V. MAHBUBANI (Bombay)

Is it true that life is complete with wine, woman and wisdom?

They all contribute substantially to life, but you have forgotten WORK.

Which love is more realistic and sentimental from the following: platonic, filial, theatrical, sensual, romantic and devotional?

Human love, coloured by the shades of all.

How do you advice "divorce" as a law in India?

Divorce can't be a law of life. It is a cruel necessity and as such constitutes an escape from law. Laws should yield positive results and not negative benefits.

RS. 500 - IN 25 PRIZES EVERY MONTH.

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail."

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 Consolation Prizes of Rs. 10/- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the editorial article. As each copy is very carefully checked. readers are requested not to pay for the copy if it has no Entry Token. The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately.

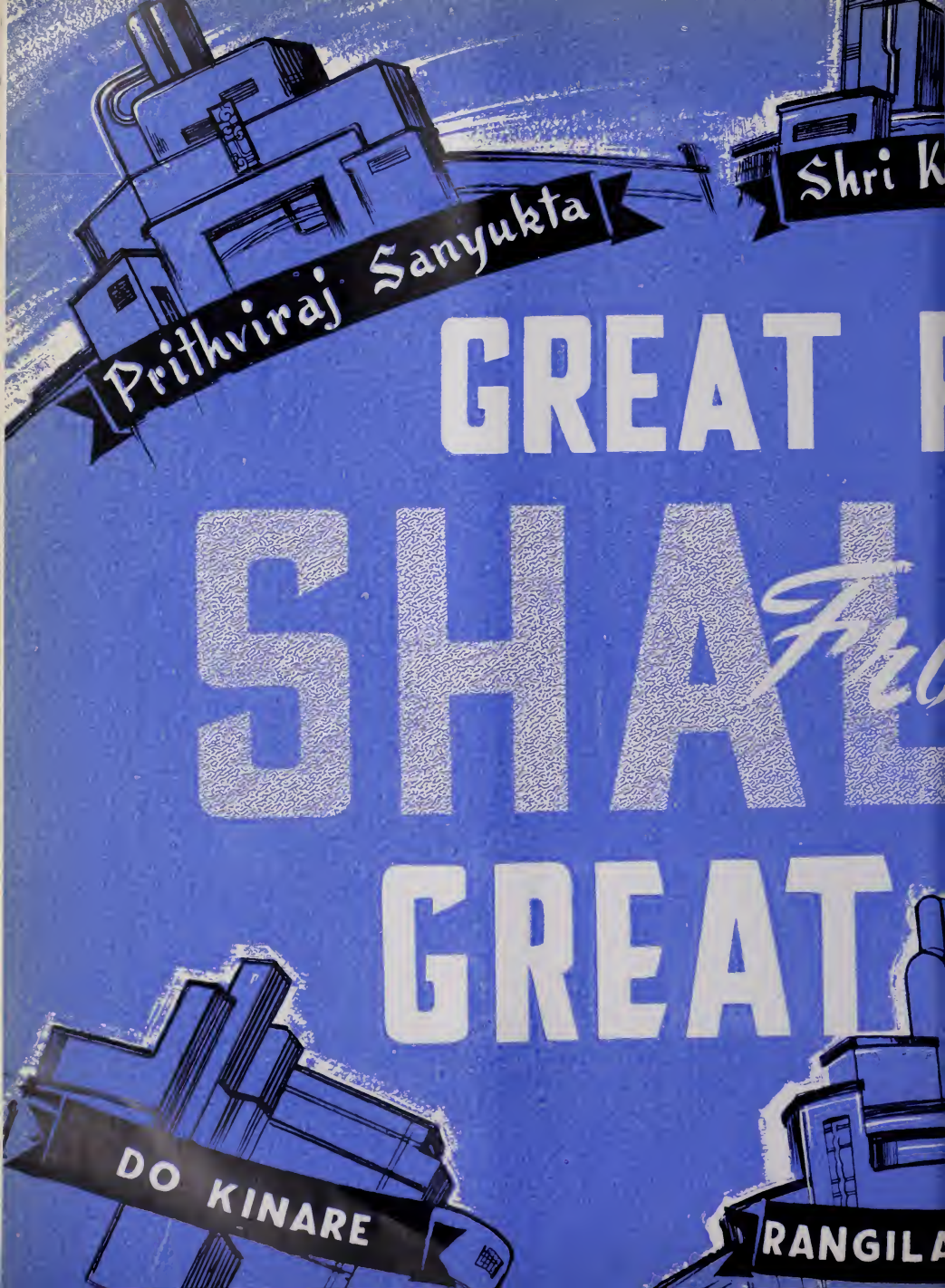
As Tokens are introduced merely to regulate the sales of the magazine, the month on the Token has no particular significance and a token can be used even six months after the month printed on it.

PRIZE WINNERS FOR JULY

1st Prize Rs. 100/- to M. Parvez (Bombay); 2nd Prize Rs. 80/- to S. K. Nakul (New Delhi); 3rd Prize Rs. 50/- to S. Ashraful Imam (Patna); 4th Prize Rs. 40/- to Christie Francis (Secunderabad); 5th Prize Rs. 30/- to Ravinder Nath Sahgal (Lahore) and 20 consolation prizes of Rs. 10/- each to the following: Bashir Ahmed Batla (Delhi); B. Yeshwantha Rao (Vizagapatam); M. K. Pillay (Simla); Banwari Bharat Rajak (Aligarh); Mrs. Rajeshwari Tandon (Lucknow); R. A. Rao (Mangalore); A. Najmunissa Begum (Melvisharam); Mrs. Indra Rani Shukla (Cawnpore); H. M. Nabi (Delhi); C. S. Saxena (Dehra Dun); K. Krishnamurthy (Lucknow); K. Balchandany (Bangalore); Pannalal B. Jain (Delhi); H. Madan (Bombay); T. S. T. Aerasu (Poona); B. Prabhakar (Poona); B. M. Bhuta (Bombay); J. A. Somjee (Bombay); P. M. Sundaram (Secunderabad) and Ishwar V. Mahbubani (Bombay). Money Orders are being sent to all the prize winners.

MONICA DESAI—

Directors Harshad Barot and Rajendra Sharma present Monica, this popular Bengali starlet, once again in "Hirni", a social story of Kamal Pictures.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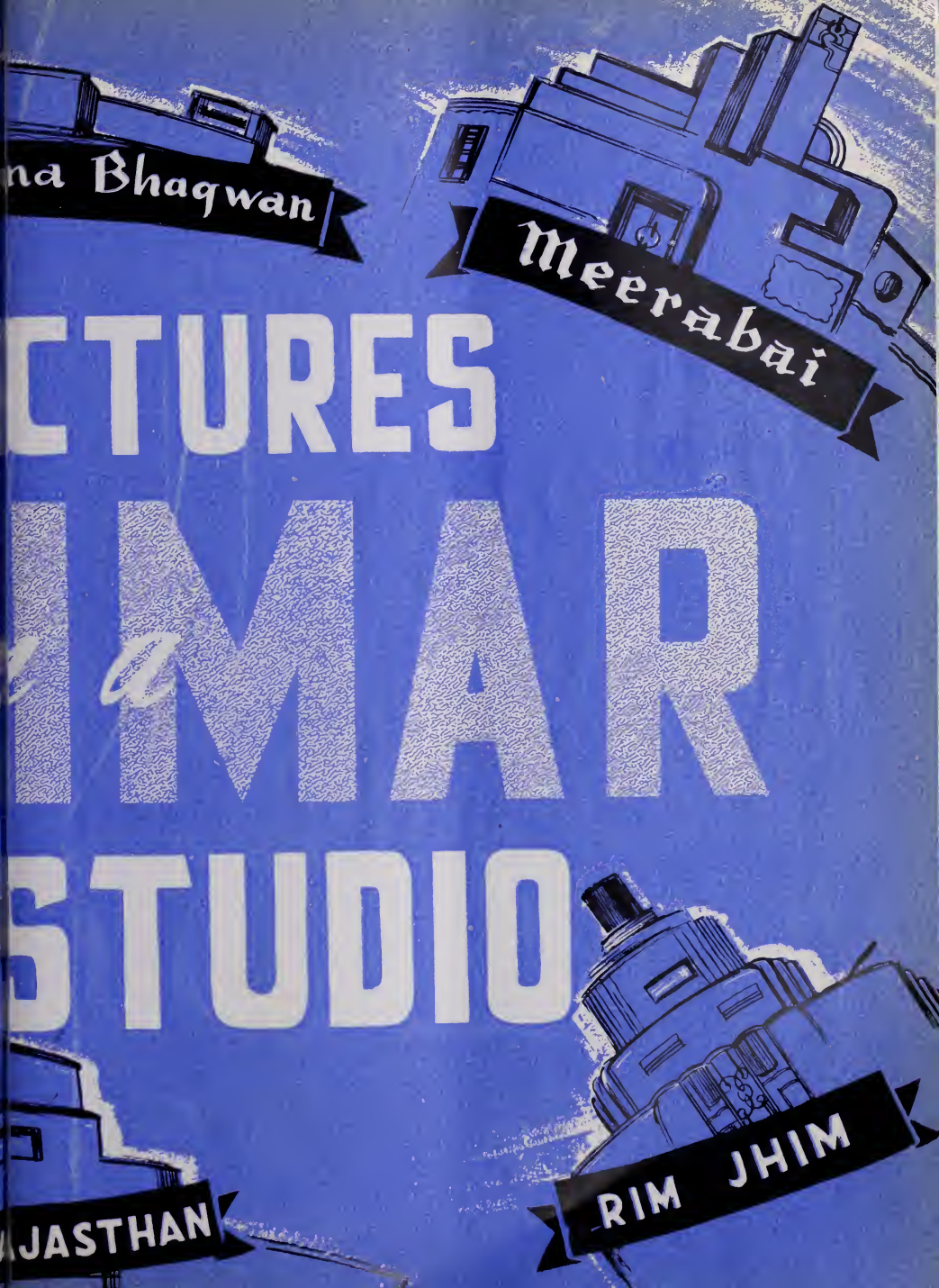
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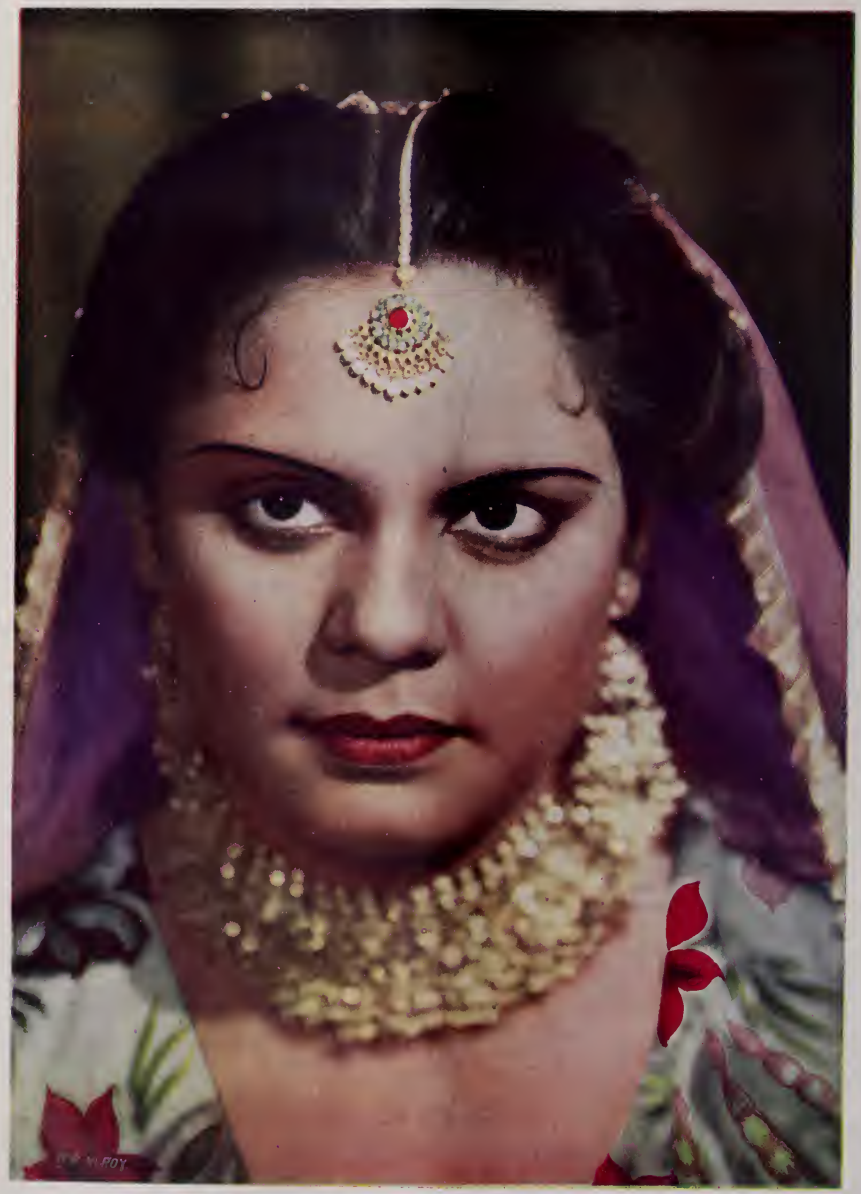

MAHAPARA—

This new comer to the screen is working simultaneously in two pictures: "DO NAINA" and "CHANDNI RAAT" both produced by Dugal Pictures.

SHAHZAD PRODUCTIONS LTD.

Proudly Present

"VEENA"

&

ASHOK

Author
KAMAL AMROHI

Music
RAFIQ GHAZNAVI

Produced & Directed
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LALGIR CHAMBERS, TAMARIND LANE,
FORT, BOMBAY.

OUR REVIEW

"Bachchon-ka-Khel", A Disgustingly Demoralizing Picture !

Unfit For Children And Revolting To Adults !

In the January 1943 issue of 'filmindia' reviewing "Ten O'clock" a Prabhat picture directed by Raja Nene, we had written: "In the picture is introduced a child role in the little sister of Dilip. This role is very well played by a newcomer, Baby Shakuntala and incidentally this little girl is a good addition to our screen talent. The only objectionable feature of this little girl's portrayal is the vulgar precocity in which the child is allowed to indulge at the time of singing a song. A girl of eight, she anticipates procreation as an inevitable result of love and though the words of her song create a little cheap laughter, yet the idea of seeing a little girl of that age so vulgarly precocious is revolting to the mind".

This was a little over 3 years ago. That girl, Shakuntala, has now become 11 years old and three more years have been added into the thick skull of Raja Nene, the director.

But Raja Nene has not improved with years. He seems to have become doubly vulgar, because in "Bachchon-Ka-Khel", he makes two youngsters, Baby Shakuntala (11) and N. Kabir (12) sing a couple of passionate songs of love, and the kids are made to behave as if they have been long-lost grown-up lovers.

Here is what the children sing:

Song No. 3.

बिछड़े की मुसीबत क्या जाने कोई
इस दिल की मुहब्बत क्या जाने कोई
खिलती ही रहें इस बाग़ में कलियां
गुलज़ार रहें सरकार की गलियां
यह दिल दीवाना है, बचपन तो बहाना है
जब हैं, हम तुम में प्रीत तो संसार सुहाना है

The first two lines describe the pangs of separation between two lovers while the second two lines express a hope of blossoming days of love and the last two lines literally mean: "This heart is mad with love, childhood is but a pretence; when you and I are in love, the world is just a beautiful place to live".

BACHCHON-KA-KHEL

Producers: Ramnik Productions.
Language: Hindustani
Story: G. K. Pawar
Dialogue: Pt. M. Sharma
Lyrics: 'Magan' & Pt. Sharma
Music: C. Ramchandra
Photography: S. N. Bhagwat.
Audiography: S. Damle.
Art Direction: Shripatrao Mane.
Cast: Baby Shakuntala, N. Kabir, Meena Kumari, Agha Jan, Nimbalkar, Shanta Patel etc.
Released At: Novelty, Bombay
Date of Release: 2nd May 1946.

Directed By:
RAJA NENE

Raja Nene enacts another passionate sequence between these two children—one a girl of 11 and the other a boy of 12. This sequence is expressed in Song No. 7 with suitable gestures of two grown-up lovers.

The song is a duet sung by both. Here it is:

1. देखे न कहीं दुनिया, जाने न ज़माना
2. चुपके से मेरे राजा, तुम हम को बुलाना
3. तुम हो मेरी लैला
4. तुम हो मेरे मजनूं
5. उस पार भला तुम से अलग कैसे रहूं मैं
6. इस पार तुम्हारी जुदाई कैसे सहूं मैं
7. कुछ ढूंढ लिया करना मिलने का बहाना
8. चुपके से मेरे राजा, तुम हम को बुलाना
9. सुनसान अकेले में
10. तारों के उजाले में
11. चहरे पे हंसी होगी. आखों में खुशी होगी
12. हम दो दिलों की दुनिया कुछ ऐसी बसी होगी
13. कुछ ऐसा लगा होगा यह दिल का लगान
14. चुपके से मेरे राजा, तुम हमको बुलाना

Now let us translate literally and faithfully what this passionate song sung by two minors means. To take it line by line:

Here is a spark of revolt in a snapshot from "Dharati-ke-Lal" a picture of People's Theatres directed by K. A. Abbas.

Both together: 1. Don't let the world see nor should the people know.

2. Stealthily, my sweetheart, call me to yourself.

Boy: 3. You are my Leila.

Girl: 4. You are my Majnu.

Boy: 5. How can I live beyond there alone without you?

Girl: 6. And how can I live here alone without you?

Boy: 7. Fish out some pretence to meet me in solitude.

Girl: 8. Stealthily, my sweetheart, call me to yourself.

Boy: 9. In dead solitude,

Girl: 10. In the light of the twinkling stars,

Boy: 11. There'll be smiles on the face and happiness in the eyes

Girl: 12: And the world of our two hearts will be built in this manner,

Both Together: 13: And the hearts will be united with this heartache. 14: Stealthily, my sweetheart, call me to yourself.

What a song for two little children to sing!

Realizing fully well the tremendous influence of motion pictures on growing minds can any decent person ever permit little children to sing such demoralizing songs? If Raja Nene happens to be a pervert, he is welcome to his convictions so long as he does not impose these perversions on our society in general.

He doesn't stop with these vulgar and precocious songs. In collaboration with the writer, C. K. Pawar, Nene turns the two children into veritable pimps who strive to bring together their elders to enact the love game and slide into wedlock ultimately.

Since when have good Indians asked their innocent children to do this job?

TWO LITTLE PIMPS

The story of the picture is filthy —too filthy for any decent person to see. It opens with Vasanti, a girl of 11, going to school and meeting Vijay, a boy of 12. The picture opens with a song on Hindustan and Hindu-Muslim unity. It is difficult to escape these type of songs and their overplayed tiresome sentiments.

No other country in the world except India, must have been so badly advertised and by its own people. And in no other two communities of the world has disunity been so often emphasized as in the case of the Hindus and the Muslims of India. Thanks to some of our unintelligent, stupid film producers! They will never let a sore heal quietly without scratching at it at regular intervals.

After this typically tiresome song Vasanti (11) and Vijay (12) become chums and look at each other with lover's hearts in their eyes. They are shown as thrilling at each other's touch. The ground is thus made ready for the children to begin their passion play. Making these elders as pawns of their desires, they start the love game. Anuradha, the grown-up sister of Vijay (12) and Avinash, the grown up brother of

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Sushila Rani and Trilok Kapur and of course Rupa, the cow, have together a romantic moment in 'Gvalan', a social story written, produced and directed by Mr. Baburao Patel

Vasanti (11) become the symbols of the passion play planted in the children by the author and the director.

Avinash and Anuradha meet accidentally but part over a misunderstanding. This tickles Vasanti and Vijay and they decide to bring them together. They arrange a rendezvous for Avinash and Anuradha and themselves disappear from the scene of the tryst. After a few misses, they score a hit and find Avinash and Anuradha terribly in love with each other.

It is now time for love to turn a pathetic corner. So Vasanti (11) and Vijay (12) plan a misunderstanding. Vijay (12) answers a newspaper advertisement of an anxious father searching a partner for his grown-up daughter. This girl is brought to Avinash and at the important moment when she is in the presence of Avinash, Vijay (12) brings his sister Anuradha with the suggestion that Avinash is negotiating marriage with another girl. Both Vasanti (11) and Vijay (12) enjoy this interlude immensely.

The misunderstanding begins here and the elderly lovers start sighing and weeping. So do the youngsters who find, for at least some time, some comfort in keeping harmony with the elders. The pathos soon becomes unbearable both for the elders and the youngsters and the children decide to end it all happily.

So they bring the grown-up lovers together in a garden and take impish delight in settling and sealing up the romance. Thus ends this filthy yarn in which two small children, whose natural innocence should have always been the jealous pride of every good home, are permitted to debauch themselves by perverted and criminal indulgence in mature desires which must always remain the privilege only of the grown-up.

And Raja Nene and G. K. Pawar are responsible for this outrage on our society.

As a motion picture, "Bachchon-Ka-Khel" is quite an attractive affair to see. Photographically it is a very well framed picture. The sets, though far from realism, are beautifully made. Sound recording is, however, is not so happy. The direction of Raja Nene, despite the objectionable contents of the story, is weak and unimaginative. The dialogue is poorly written and the lyrics are equally poor. The entire picture has one good tune, the rest being stupid.

SLANDER ON CHILDREN

Among the players, Baby Shakuntala impresses with her precocious performance. Little Kabir can't act. Agha Jan looks silly at best. The newcomer, Meena Kumari, is a good addition to the screen. She does pretty well as Anuradha and has a promising future. Nimbalkar makes exactly three appearances as the father of Vijay but during that little time convincingly proves his Kolhapuri extraction. Shanta Patel sings a song with a face that takes music out of the words.

As an entertainer, this picture is infernally boring. Apart from this aspect, it is a slander on the inherent innocence of our children. "Bachchon-Ka-Khel" is not at all a fit picture to be shown to our children and its theme is revolting enough even for the adults.

Take a journey thru the
Land of fun and frolic!

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SHOBHA · KANU ROY

with V. H. DESAI. S. L PURI. RAJENDRA.

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VEERA
in

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Producer ASHOK KUMAR Director DATTARAM

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SHEHNAI

Starring

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"Mazdoor" Presents Purposeful Theme !

Well Framed Picture Lacks Romance !

After seeing "Mazdoor" and remembering the previous two pictures of the same company we are glad to observe that Filmistan Ltd. are not just another addition to the unusually large crowd of rotten producers we already have in the country.

Filmistan Ltd. seem to be working with some specific ideals in view and appear keen not only in giving a technically well-finished picture but also in combining instruction with entertainment. It is up to the film-going public to appreciate their efforts in this direction by patronizing pictures produced by Filmistan Ltd. so long as they stick to their present plans and ideals.

We have precious few producers who realize exactly the true purpose of motion pictures and when we come across some who are putting in efforts in the right direction, it is the duty of all to support them.

Recruit M. D. Bhutani of Old Hospital Rd., Hyderabad, Sind, weighs 1¾ maunds, stands 5' 8" high and is 20 years old. He has won all first prizes in College dramas. He threatens to be a lawyer.

As a motion picture "Mazdoor" is a well finished product, having pleasant photography presented in an artistic manner. The sets are suitably made and the picture is suitably edited. The recording of the sound is, however, on the loud side and the indifferent reproduction in the Roxy rather helps to accentuate this defect. The Roxy projectionist seems to be a uniformly inefficient person, the way we find him handling even good pictures carelessly and it is high time that the proprietors of the theatre become a bit jealous of their reputation and prestige as showmen. There is no sense in their having the best Indian theatre in town if they have a careless projectionist and one projector lens losing focus at intervals.

OVER-EXPLOITED THEME

The theme of "Mazdoor" is rather a familiar affair, having been shown on the screen several times. The story development is, in addition, influenced by "How Green Was My Valley" an American picture.

Even this over exploited theme would have entertained, had Nitin Bose put more emphasis on the romantic aspect of the story. Nitin seems to have been completely absorbed with his labour theme which puts the audience into labour with its familiar sequences and without any punctuations of romance.

Motion pictures should have purpose and ideals but the sprinkling of these must not be so heavy as to make the motion picture a symbol of blatant propaganda. Entertainment is the first and last purpose of a motion picture and any instruction that is sought to be given should always seem incidental. The more incidental it looks the greater its psychological success. People don't like to be caught by the ear and taught, more so when they pay to be entertained. But that is exactly what Nitin has done in "Mazdoor". He has so honestly and so loyally stuck to his theme by hammering at it every minute that the romance in the story, assumes no importance or interest anywhere within the 10998 feet of the picture.

It is in this aspect that the picture has failed to become a popular entertainer. Had Nitin developed the triangular romance between Veera, Indumati and Nasir Khan and made his labour theme incidental, 'Mazdoor' would have drawn larger crowds.

INFANCY OF LABOUR

The story of the picture is usual and is unfortunately developed in a hackneyed manner, without even making an attempt to make the usual coincidences look different.

Besides there is a technical error, and a grave one, in presenting the labour angle in the story. Nitin shows us a period in the story when labour was stupid and did not know benefits of organization and when the capitalists exploited labour heartlessly by counter organizations. This aspect of our labour problem does

MAZDOOR

Producers.	Filmistan Ltd.
Language:	Hindustani.
Scenario:	Nitin Bose.
Lyrics:	Gopal Singh Nepali.
Music:	H. P. Das.
Dialogue:	U. N. Ashk.
Art:	Bratin Tagore.
Photography:	Amulya Mukherjee.
Audiography:	Mukul Bose.
Cast:	Indumati, Veera, Nasir Khan, K. N. Singh. S. Nazir, S. L. Puri, Motibai, Radha Kishan.
Released At:	Roxy, Bombay.
Date of Release:	18th May 1946.

Directed By:

NITIN BOSE

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★ **A. SHAH**
★ **NAZIR KASHMIRI**
★ **N. KABIR**
★ **GITA BOSE**
★ **KAMRUNNISSA**
★ **MAQBUL**
★ **KHAN MASTANA**
★ **SADIQ**

&

★ **BUTT KASAR** ★

● ● ●

Direction:-

A. SHAH

Music

MOHAMED SHAFI

★ ★

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not exist in the country to-day, seeing that labour is so well-organized that as many as a million railway workers can threaten to create a deadlock over-night.

Nitin's presentation, therefore, goes against the present stage in labour organization and sounds rather like a cry in infancy. When a topical theme, like the conflict between labour and capital, is taken for picturization, it is necessary that the story should reflect all the existing phases of the theme with a constructive peep into the future to suggest a possible solution. That is where the creative talent of the writer is required.

Nitin gives us a story of the early days which have not yet become so aged as to present even an antique interest to the masses. Nitin's story is against the topical current and therefore fails to appeal.

TOO FAMILIAR PLOT

The plot is familiar. A boy in the village is in love with a village belle. The boy goes to the city and after the usual fruitless search for a job, saves a mill-owner's daughter from a motor accident. The beggar is taken to the palace and soon made a prince. The hero now becomes the manager of the mill-owner's mill and the rich girl falls in love with him and dogs his steps.

At the village, the poor belle and her mother meet misfortunes, of course the usual ones, and start for the city. In the city, as coincidence would have it, the girl gets a job in the very same mill which the hero manages.

A social worker is now introduced. He tries to educate labour and clashes between the employers and the employees soon occur. The labour organization is counter-blasted by another rival labour organization inspired by the mill-owner. The heroine takes a leading part in all this with the hero on the other side of the fence.

A little weak-kneed romance without any emotional intensity swings to and fro between the hero and the poor girl and between him and the rich girl. But it is never so definitely expressed as to take the labour off our minds.

The events soon mount up to a showdown in which the hero exposes his employer and backs up the sincere labour leader. It ends there rather too abruptly, leaving a lot to the imagination of the audience.

LACK OF IMAGINATION

The picture fails in its story-adaptation for the screen. Nitin picked up the wrong end of his theme and tried it to put it over too loyally. He should have taken the romantic end and twisted it enough to yield his message to the masses. This type of work requires creative imagination. Nitin has yet to show this talent.

Recruit S. N. Raizada of 362 Western Kutchery Road, Meerut, is an "undergraduate with rosy cheeks and blue eyes"—a Technicolor proposition.

The character of Milli, the mill owner's daughter, is too flimsy a portrayal to provide contrast to the theme. She is made a frivolous clown who offers no resistance in poise, dignity or ideals to the heroine. Nitin must know that in such themes of conflicts between two ideologies, drama is created only by sharp contrasts and strong convictions and not by clownish uncertainties.

As we have said before the picture is a pleasant thing to see technically. The song compositions of Nepali are not so happy, while the music of H. P. Das is entirely unenterprising. The dialogue is quite good and so is the art direction. Kalj Raha has done a good job of the editing, but he has not been given enough material in shots. Each shot stays too long on the screen.

NAZIR'S EXCELLENT PERFORMANCE

Almost every one in the picture has given a good performance. Nasir Khan, a new comer, is not much to look at as a hero but the boy has good acting talent and will soon make a mark in a suitable role. He is a successor to Motilal, if the boy doesn't get a swollen head, the common malady of our film actors.

Indumati, who has had screen experience as a child, gives a good performance as the village belle. Though Maharashtrian, she sounds the least so in the diction of her dialogue. This girl has a broad and long nose and should be avoided in unpleasant profile shots.

Veera in the rich girl's role is made to do clownish things. She does them without worrying. K. N. Singh gives a good performance as the mill-owner and almost lives the role. Puri does well as the foreman of the mill and so does the veteran Moti in the role of the mother.

But the best part of the whole show is the performance of S. Nazir in the very sympathetic role of Azadbhai, the labour leader. This man, whoever he is, acquits himself so feelingly and with such sincerity of emotion and diction, that he lives the role to perfection. Nazir has a kind face that can be used with great advantage by creative directors.

Though "Mazdoor" is not much of an entertainer, it is one of our good pictures, which we so rarely produce. It loses speed at places, but is quite fast otherwise.

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OUR REVIEW

Luhar Gives Another Flop In "Bindiya"!

Disgusting Story Concoction Proves Boring!

Chimanlal Luhar (B.Sc.) is a very much misguided man. A fine cameraman, Luhar has digressed from his specialized talent to become a producer and a director. As a motion picture director he has consistently failed and the failure of his new picture, "Bindiya", should not therefore come as a surprise. With all the best intentions in the world, Luhar will never perhaps direct a good motion picture because he has no imagination for this job.

"Bindiya" is a concoction of several stories with definite shades of "Satyavan Savitri", "Surdas" and the "Bhowal Sanyasi case". And after all these shades and colours, the screen story has become a very colourless affair which bores you from the beginning to the end.

BINDIYA

Producers: **Sun Art Pictures**
Language: **Hindustani**
Story: **Prabhulal Dwivedi**
Lyrics: **Pandit Madhur & Chaturvedi**
Photography: **P. Issac**
Audiography: **P. S. Misra**
Music: **Kamaldas Gupta**
Cast: **Ragini, Shakir, Kamal Zamindar, Leela Misra etc.**
Released At: **Capitol, Bombay**
Date of release: **19th April 1946.**
Director:
C. M. LUHAR.

USUAL TIRESOME PLOT

The story is about Raja Ganesh Prasad who disappears leaving his wife and little son in charge of his manager Jagdish, along with his huge property. As is expected, Jagdish takes the property, kicks out the mother and the child and very soon becomes Raja Jagdish Prasad.

Years roll and we find Rai Saheb having a villainous manager Prakash, an ambitious and greedy person who has run away from his rustic wife and parents. Prakash has one eye on Jyoti, the daughter of his employer and the other on the huge estates of Rai Saheb.

On the other side, is Saraswati the robbed and discarded old woman, and Niranjan her grown-up son who wears a Gandhi cap and a Nehru jacket and is hailed as a saviour of the villagers.

Prakash makes the first move by arresting Gopal, the cashier of the firm, on a false charge. This brings Niranjan into the fray and very soon a three-party conference of Rai Saheb Jagdish, Prakash and Niranjan takes place. At the end of this conference, Gopal is let off but Prakash reveals the identity of Niranjan by uttering the name of Raja Ganesh Prasad. The utterance of that name gives Rai Saheb a heart attack and very soon it is learnt that if necessary Niranjan can take back all the property which Rai Saheb Jagdish had misappropriated. So plans are made to frame up Niranjan and gradually Jagdish passes into the hands of Prakash. Prakash blackmails him from time to time.

Now we come to a garden set where we are introduced to a number of aged college boys and girls enjoying themselves. In the midst of this enjoyment, a Sadhu falls from a parachute (though we don't see the parachute) and starts flinging astrological forecasts right and left. He tells Jyoti that she is destined to be a widow on the

In "Bairam Khan", Moghul glory is emphasized with a number of women. Here are some with Mehtab who plays the lead.

Recruit Md. Abdul Hamid, Khusaf Valley, Aden, is 23 and says he has a melodious voice for music.

Another Biggest Muslim Social
Fast Progressing

"RAZIA"

Produced by:-
B. R. TANDON

Directed by:-
S. SHAMSUDDIN

Starring:- **Radharani, Urmilla, Dev Kumari, and Tandon etc.**
Music by:- K. P. SEN

Going To Be Released

"BAAP"

Produced by:- B. R. TANDON *Music:-* K. P. SEN

DIRECTED
BY
S. SHAMSUDDIN

Starring :-
Urmilla, Paresh Banerjee, Radharani,
Devkumari, Faiz, Nizam & Tandon etc.

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Kanu Roy seems to like Shobha the way he handles her in "Safar", a social story of Filmistan.

day of her marriage, assures Prakash that he will have the blood of his father on his hands and tells another mug that he will have police manacles on his wrists. It was intended to frame up Niranjan at this party. When the police arrive, however, the real mischief-monger is caught in place of Niranjan due to the courtesy of a waiter. So the Sanyasi's forecasts start taking shape from this incident onwards.

Prakash is bleeding the Rai Saheb and chasing Jyoti. Jyoti falls in love with Prakash and agrees to marry him but Prakash backs out when he hears of Rai Saheb's intentions to withhold the gold from the wedding ring.

The story now travels through the usual escapades till Niranjan marries Jyoti under a tree in a jungle and is struck by lightning the very next instant making Jyoti a widow. That lightning must have been in close conspiracy with the sanyasi.

After a little weeping and wailing, you find Niranjan very much alive attended by Swami Anand and other bearded sanyasis.

Now we come to the classic love situation which we find in the stories of "Laila-Majnu", "Shirin-Farhad" etc. The heroine, Jyoti, looking like a Japanese Geisha, comes under the tree where she lost Niranjan and starts singing for him. Some distance away the hero wakes up and walks towards her also singing. Both walk towards each other, they look at each other, they sing at each other but stick to their own spots till the song is finished and then rush towards each other. Marvellous direction!

At the other end Rai Saheb Jagdish grows a conscience and starts fiddling with a poison bottle for a painfully long time, till Ullhas, his crazy son arrives home to throw a book at the glass in the nick of time. While poisoning himself, Rai Saheb seems to have taken note of the crowded conveyances in these times, which were likely to delay the arrival of Ullhas.

Prakash is also an improved person by now through the miracle of the Sanyasi. The drama comes to an end with all the characters staring at us and the sanyasi revealing himself as the long-lost Raja Ganesh Prasad.

Thus ends a stupid yarn written by Prabhulal Dwivedi, a well-known stage writer of Bombay.

WELL-FRAMED PICTURE, BUT—

As a technical production, parts of "Bindiya" are beautiful to see. Photography is strikingly beautiful at places and the songs are well-sung and well-recorded though the tunes and compositions are not attractive.

Chimanlal Luhar has failed in his direction once again by not being able to express the story in emotional terms of the screen.

From the players, E. Billimoria gives a good performance as a typical Indian screen villain, doing the typical things which villains have been doing for thirty years.

Amar gives an improved performance as Niranjan.

Leela Misra plays Prakash's wife and does so with feeling and emotion. Incidentally, she is the only one who has done some emotional work in the picture.

Ragini with her geisha-like appearance plays Jyoti, the heroine and in doing so blows her nostrils in and out throughout the picture. Ragini looks sweet in parts but cannot act at all, may be because of the skin on her face being too tightly drawn for motion picture purposes.

Leela Pawar plays a minor role and in doing so looks much older now than before and certainly less attractive.

In short, "Bindiya" is a boring affair, given by a director who has bored us consistently not only with his motion picture intelligence, but with his University degree of B.Sc.

Recruit Surendra Vora c|o M. B. Mazumdar of All India General Insurance, Fort, Bombay, is 28 and has had amateur stage experience.

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★ **Sheikh**
★ **Chemist**
★ **Violet**
★ **M. Elizar**

Story and Dialogue : **MUNSHI SAGAR**
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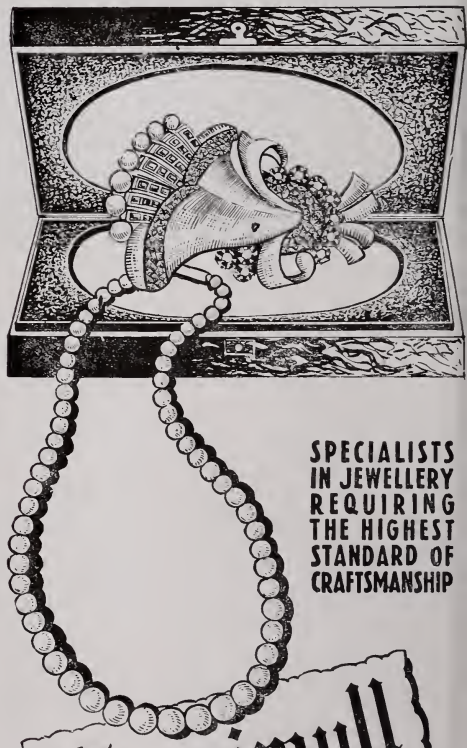

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"Ban Phool", Stupid And Boring Picture!

Kanan Wasted On Rotten Story!

It seems that the producers of Bengal are fast following in the footsteps of their mercenary brothers of Bombay. Filmgoers always expect a reasonably good picture from Bengal remembering the past traditions of the province in the field of motion picture art.

"Ban Phool" is on the other hand as rotten a picture as some of Bombay's leading producers can produce. "Ban Phool", moreover, seems to be an attempt to exploit the popularity of Kanan in as cheap a manner as possible and in an inexpensive picture. And in this attempt also the producers have failed because the picture proved almost a complete flop when released in Bombay

It is a pity that the excellent singing talent of Kanan has to be at the mercy of all comers with or without previous production experience.

Probably, Kanan is now thinking of retiring from the screen and is thus squeezing the last drops of juice from her past popularity. If that is the game she is welcome to a few more intrusions on us and we shall still remember her with affection for the lilting entertainment she gave us once.

AH! THE STORY!

"Ban Phool" is a rotten picture all round, except in photography. The story is both stupid and commonplace. There is a bad Zamindar who is keen on a village girl. The girl, however, falls in love with another rich stranger, a friend of the Zamindar. The Zamindar, in pursuit of his lustful intentions, frames up the father of the girl and chases him out of the village. The girl becomes the ward of a crook and is persecuted till she runs away to the city.

In the city, with the help of the usual filmic coincidence, she meets the man she loves. They live together for some time till the Zamindar drops in like a parachute and creates a misunderstanding between the lovers and separates them.

The scene shifts to the village again where the heartbroken girl agrees to marry the Zamindar. But, as is expected, a good-natured bearded Kazi, whose life-work seems to be flirting with flowers, turns up with the girl's missing father and after the usual recriminations flung at the crooks, the hero gets the heroine.

BAN PHOOL

Producers:	P. R. Productions
Language:	Hindustani.
Story:	Pranab Roy.
Music:	Dhiren Mitter.
Songs:	Pandit Madhur.
Cast:	Kanan, Krishnakant, Devi Mukherjee, Ahin Chowdhary, Hiralal etc.
Released At:	Capitol, Bombay.
Date of Release:	31st May 1946.

Directed By:
NIREN LAHIRI.

(The names of the recordist, the cameraman and the other technicians have not been mentioned in the booklet)

WASTING KANAN

The photography of the picture is pleasant throughout. Except this item, the entire picture is rotten. The story is common, the screenplay is erratic and the direction is utterly amateurish and stupid. Song compositions are insipid and the music is unattractive. Throughout its long length, the picture does not provide any relief.

From the players, Kanan is wasted. She has nothing to sing and much less to act. Devi Mukherjee tries to ape George Sanders and ends by being ridiculous. The hero, Krishnakant, looks a perfect milk-sop. Ahin Chowdhary gives his usual broad performance with over-emphasized diction. Rai Mohan is the only one who gives a tolerable performance as 'Ramesh Chacha'.

As an entertainer "Ban Phool" is a long headache and a picture worth avoiding in self-defence.

Navyug Chitrapat Ltd. seem to have decided to make money somehow and anyhow. Here are some dirty, naked legs in Hawaiin formation in "Room No. 9", a social story. Let us see what more secrets are exposed in the "Room" itself.

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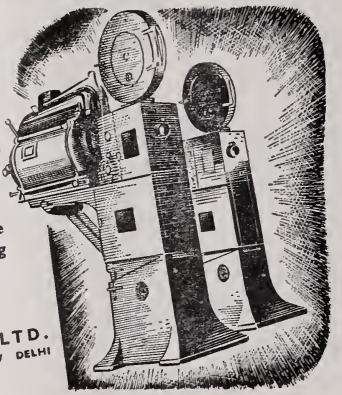

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Photography : **B. D. Mathur**

Music : **H. Khan Mastana**

OUR NEXT ALL STUNT THRILLER

"MOUJI" Directed by:-**RAMJIBHAI ARYA**

With, **Raja Salim, Kumari Kusum and Hamed.**

VICTORY PICTURES Jyoti Studios, Kennedy Bridge, Bombay, 7.

AT HOME AND ABROAD

NOW BABY CARRIER !

Baby Vasanti, till yesterday our child star, was married during the month to Film distributor Indu Patel, son of Dr. Ambalal Patel of Select Pictures Circuit, Bangalore. Hearing the news, Dr. Patel is reported to have gone to the Himalayas—not for a honeymoon.

NEW STARS IN MAKING

Motherhood, umpteenth, seems to be coming in the way of Mrs. Shobhana Samarth if the latest reports about this heroine of "Ram Rajya" are to be believed. She has refused two picture-offers, one of them being from Producer Kishore Sahu for his new production, "Sindoor", and is reported to have gone to Lonavala a hill station near Bombay. Hope she gets twins. We are short of heroines.

ROSY PROSPECTS

The newly-formed Film Workers' Union seems to have scored an early victory in securing from the Bombay Talkies Ltd. increments and other concessions for their members working in the different departments of the studio.

PRODIGALS RETURN

Director Virendra Desai and his actress wife Nalini have returned to Bombay from Calcutta and are seen once again flirting with their Producer papa Chimanbhai Desai. Perhaps, "Geet Govind" will be Virendra's next assignment, that is, if they want to ring the seventh change in direction.

SEASONAL TALK

It is said that Ashok Kumar, our popular actor, has signed with Mangal Chakravarty of Calcutta National Pictures to act in two pictures for a sum of two lakhs of rupees. In the first one, he will be featuring with Bharati Devi, while in the second Kanan will keep him company.

As Ashok had been despatched to Calcutta several times before without anything coming out, let us not believe this story till he actually goes and brings the bacon home.

"BAD BOYS INC"

Hollywood is going to form a club of movie villains calling it, "Bad Boys Incorporated". Prominent members of this club will be Boris Karloff, Bela Lugosi, Sydney Greenstreet, Eric Von Stroheim etc. These 'bad boys' will meet often at the club and discuss their various misdeeds on the screen.

Our 'bad boys' take their misdeeds to the streets and to other people's homes. They don't need a club.

SHAKING HIPS

Hildegarde, the well-known night club 'cutie reached a new high in salaries when she opened this month in Chicago. She will get Rs. 60,000 per week plus a percentage of the takings which is expected to reach another Rs. 190,000 a week.

DEATH CUTS IT FINE

Death played its part when John Didanoff, 24, played a dying soldier's role in Los Angeles and died.

In an act where Didanoff got a harmless pill from a nurse, the man gasped realistically and slumped to the floor. The play proceeded but when the curtain came down, Didanoff refused to get up. He had died of heart attack and Death had timed it beautifully in harmony with the stage act.

FLYING PICTURES

American Trans-Atlantic air liners now have film shows to entertain the passengers with the plane travelling at 300 m. p. h. Full length pictures are being shown with a special light weight

Recruit Shanti Kumar of Krishna Building, Sanjauli, gives a glimpse of Prithviraj. He is 5' 9" and just 19 and has already acted on the stage

INDUSTRIAL REQUIREMENTS
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IN
GAUTAM CHITRA'S

"SHAKE HANDS"

Directed by: **BHAGWAN**

Starring: **Agha, Bhagwan, Shanta Patel, Shahji, Gulam Rasool, M. Elizer, Renio & Kamlini.**

Story:- **BATUK BHATT.** ☆ *Photography*:- **HAREN BHATT.** ☆ *Music*:- **CHITRAGUPT.**

Followed By:
Return Of

PASSING SHOW

Directed by:- **BALWANT BHATT.**

GAUTAM CHITRA,
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HE FACED STORMS AND CLUNG TO LIFE
TO SECURE THE HAPPINESS OF HIS DAUGHTER:

CHANDRA KANTA

PRIDE OF INDIA THEATRES LTD:'S
OUTSTANDING PRESENTATION:

With
Saleem Raza, Kalavati, Suresh M.A., Geeta, Malti,
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Story:- **Prof. M. M. BHALLA** M.A.
Music: **Prof. R. D. JOSHI.**
Dance Compositions:- **VIR PUTRI.**
Songs and Dialogues:- **SHATIR GHAZNAVI.**

PRODUCED BY:-
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DIRECTION:-
SHATIR GHAZNAVI.

World Rights Controlled By:-
The Pride of India Pictures Ltd.,
Chandni Chowk; DELHI.

Recruit M. S. Malik of 1312 Bhati Gate, Lahore, is 17 years and is anxious to work in the films. He looks quite a type.

apparatus and even the drone of the engine is not heard. That's because the pictures are not recorded by Indian recordists who would have given not only the drone but an air crash complete, all within a few feet of music.

FLYING 'ARTISTES'

From a snake to a lion you can hire anything in Hollywood for a price. The latest hiring out organization guarantees 475 Air Force Planes for use in films. They include 226 Liberators and 78 Flying Fortresses. The whole fleet had originally cost the U. S. A. Treasury £29,000,000.

So next time when you see Hollywood's aeroplane sequences, remember they have their own tamed ones performing for money.

TEACHING THEM ECONOMY

Hollywood studios, accustomed to spend on settings Rs. 400,000, have been asked to cut their cost to a maximum of Rs. 45,000 a set as the Federal authorities want more building material to build new homes for the returning soldiers.

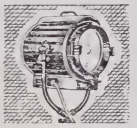
No one can stop the film folks from doing what they want, particularly wasting money, and let us see whether we can see the results of this austerity drive on the screen. For all we know future Hollywood sets will be bigger than the dreams of the Federal authorities.

RANK'S HEADACHE

Twenty miles out of London and covering 200 acres alongside the Thames, Sir Alexander Korda has secured Sound City valued at Rs. 12,000,000. That gives Korda the largest studio space in England and so much more room to compete with Arthur Rank.

BUT WHO LISTENS?

Inspired by Rai Bahadur Chuni Lall, when the Executive Committee of the Producers' Association invited the Home Minister Morarji Desai the other day, the Minister turned round and told the over-wise producers that the present-day films were too frivolous to become a popular medium for moulding the juvenile and uneducated mind on proper lines. He didn't want the films to be puritanic but he wanted the producers to show greater social responsibility in the execution of their work, which, according to Minister Morarji Desai, was very important for the future of the nation.



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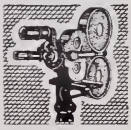

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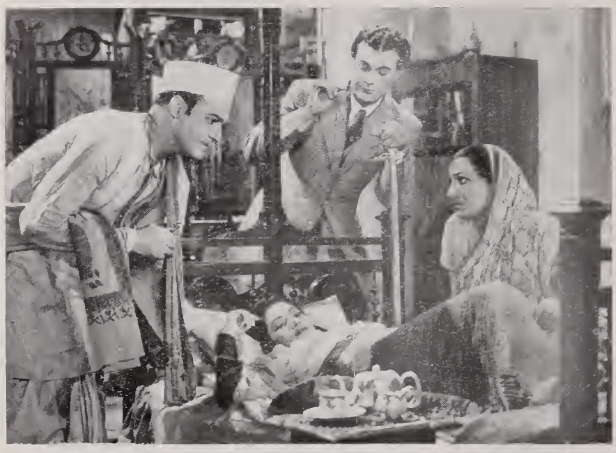


All over the sick Surraiya in "Jag Biti" a social story of Din Pictures.

PRODUCT OF CIVILIZED INDIA?

Just before the war broke out, a lot of American gold dollars were pouring into Manila, Philippines, because Yankees in the States were crazy about "Zamboanga" a film of Filipino pearl divers, produced by the Filipinos in their own islands.

The taste of this success has started the Philippine motion picture industry now in the post-war period, and though they are not likely to earn Oscars, the film hungry Filipinos are backing their nine movie companies to produce more and more Filipino pictures. One influential company is organized by Mrs. Quezon, the widow of ex-President Quezon, and is supported by a number of Manila society women as artistes.

Just at present, they are all working with obsolete, second-hand equipment and with surplus army film stocks. But remembering the gold which "Zamboanga" brought in, the fleet-footed Filipinos are on the right trail.

And Wadia's "Court Dancer" is still lying in the tins in some Broadway cellar.

SO WHAT?

In an American University, they recently captured a kiss and froze it for scientists to have a post-mortem look at it. After twenty-four hours, the kiss looked awful.

The kiss was captured on a slab of agar-agar, a gelatine-like substance, and put in an incubator where the germs were allowed to multiply for twenty-four hours.

After gazing at the horrible mess, Margaret Long, a laboratory assistant, said, "Of course, bacillus subtilus are simply everywhere. And streptococci and staphylococci are the other common ones. People are very mouldy, really."

And that was a sweet kiss from a sweet one! But will that stop kissing?

THE CLIMAX OF ROMANCE

Producer-director Sohrab Modi gave a decent burial to the two-year old rumour of his romance with film star Miss Mehtab by marrying her on the 31st of May 1946. This is the second marriage in the Modi family which was, till a few years back, composed of bachelors and spinsters. The first was Theatre-magnate K. M. Modi's marriage with Miss Ellen Lawyer of Calcutta. We wish the newly-wedded stars all happiness.

A BRITISH DEBT

Report comes from London that Frederick Adolphus Gould, 51, actor-manager, was fined £255 (Rs. 3400/-) with five guineas costs at Barnsley, London, for using frivolous jokes about Mahatma Gandhi which the Lord Chamberlain's Department had ordered to be cut from a revue.

Thomas Dale, 45, actor, and June Richmond, 26, actress, were also fined £5 and £ 4 respectively. It was stated that references to Mahatma Gandhi would never have been allowed for political reasons.

Why not send the fine collections to Gandhiji for his Harijan Fund?

WISE MEN OF SUDAN

In Khartoum, Sudan, policemen will be posted in future at the entrances of cinema houses to stop children under 16 from attending the "Last Shows" which usually begin at 9 p.m.

The Khartoum civic authorities think, and rightly too, that children under 16 should be in bed after 9 p.m. and not in cinema houses.

THE QUIET RUSSIANS

There are 25000 cinemas in Soviet Russia at present (as against the rickety 1200 and odd we have). But that doesn't satisfy the aggressively progressive

Recruit C. S. Jaini of 209/D West End Rd, Meerut Cantt. is 5' 7" and can sing and act. He wants only a chance to do something.

Our 1st Prize Winner for July: Mr. M. Parvez c/o M. S. Feroze Esq., Sea face, Worli, Bombay. He wins Rs. 100/-.

Russians. They have planned to add another 22,000 bringing the total number of cinemas in Russia to 47,000 by 1950. (That is twice the number found in the United States at present). Out of these sixty two new ones will be super cinemas planned to be the best and largest in the world. During 1945, 525,000,000 Russians saw motion pictures.

This year the Russians will see more pictures than ever before, of course only Russian pictures, and a large percentage of these will be in colour. Russians have perfected their own colour process and experts are now working on the problems of producing three-dimensional films.

We must send Hirlekar to Russia to get the blue-prints.

NOT SO INFLAMMABLE

The report of the Conservation Department of the Motion Picture Association, shows that losses from fire in motion picture film exchanges during the last 20 years have averaged only 242.70 dollars a year (Rs. 800 and odd). From 1926 to date the actual total loss in 31 cities has been only 4,854.70 dollars. (App. Rs. 15,000/-).

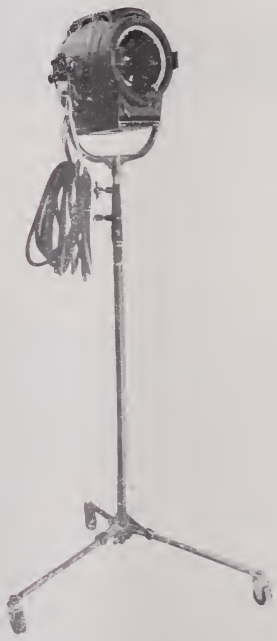
This remarkable result is obtained by efficient and alert personal inspection of all Exchanges including emergency exits, fire extinguishers, automatic sprinklers, vault ventilators, fire doors, electrical wiring, fire alarm systems and general storing conditions. The trade and the fire authorities both co-operate to save film and human lives.

It seems the American film distributors are not in the habit of burning bad films and collecting money from the insurance companies.

PLEA FOR PRE-CENSORSHIP

Miss Christine Smith, motion picture censor in Atlanta, Ga., thought loudly when speaking to a crowd of Methodist Ministers about "Better Movies." Said Miss Smith: "The best time for movie censorship, and the most effective censorship, is before the pictures are made. We should not only resent movies that have an undesirable influence, but we should support good movies."

PATRONIZE INDIAN INDUSTRY !



KING PHOTO-SPOT

To obtain really original and dramatic lighting effects a good spotlight is essential. It enables any particular points to be emphasized and dramatic effects to be achieved. The King Spot has arrangement for spot and flood light could be adjusted by the help of the lever. The day light effect could also be obtained by inserting a diffusion disc for which the clamp has been attached. The base has rubber castors, it can be folded for conveyance. The height of the light while on the stand completely closed 48", while fully expended will be 102". The Prismatic glass of the spot light is heat resisting. It is .5 Killowat.

Manufactured for the first time in India with Indian Labour & Capital. The price is without bulb.

Price.... ....Rs. 250/-
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Immediate Delivery.

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Messrs. KESHO RAM & SONS
DEALERS & MANUFACTURERS OF
PHOTOGRAPHIC APPARATUSES,
KESHO RAM BUILDINGS,
Brandreth Road, LAHORE.

Here is a homely situation between Anwar Mirza and Tripti Bhaduri in "Dharti-ke-Lal" produced by People's Theatres.

Referring to the power of pictures in shaping ideas and customs Miss Smith asserted that motion pictures should be censured in that they do so much to undo the loftier teaching of the home, the school and the church.

If there is any country in the world which badly needs pre-censorship—of course by qualified censors—it is India where the film industry is still a misadventure.

WHY NOT IN INDIA ?

Joseph Breen, the Production Code Administrator in Hollywood says in his report that 5807 features were approved by the Production Code Administration during 11 years—an average of 528 a year. Out of these, original screen stories supplied 63.6 per cent of the total; 398 stage plays, 7% of the total, were picturized and 976 novels supplied 17 2 percent to the total.

68 domestic and foreign producers utilized the services of the P. C. A. which, in 11 years, rendered 52,105 written opinions to producers on their subject submissions. Even British producers are using the services of the P.C.A. these days.

Why can't we have a Production Code for India?

UNCLE SAM AND KANGAROOS

Australia has a population of 7,500,000 without the Kangaroos. For these there are 1600 motion picture theatres and during 1944-45, over a period of 12 months, 146 000,000 Aussies went seeing motion pictures i.e. an average of 20 shows per man per year The weekly paid admissions number 2,807,692 383 feature films were imported into the country during 1944-45 season. Of these 335 were made in America, 36 in the United Kingdom and 12 in other countries.

No wonder, the Kangaroos are popular with Uncle Sam.

15 LAKHS FOR FILM STORY

Armand S Deutsch, president of Story Productions Inc. says that authors whose works they will film will receive in future a percentage of the producer's share of the receipts.

In case of Taylor Caldwell's "This Side of Innocence", the first picture under this arrangement, Miss Caldwell is likely to realize as much as 500,000 dollars (15 lakhs of rupees) for her story on paper.

THE STAGE & THE SCREEN

The fact that the stage and the screen can be friends and good neighbours is being increasingly realized in America.

Warner Brothers have set aside 250,000 dollars (about 8 lakhs of rupees) to finance Broadway stage productions "to develop and encourage new playwrights and acting talent that will be later brought to the screen."

Warners already operate, in association with George Abbott, the Biltimore Theatre on Broadway and they are looking out for another.

The 20th Century-Fox have invested 300,000 dollars (Rs. 9 lakhs) in "Anne Get Your Gun' an Irving Berlin stage production to be expected on Broadway. which, if it becomes popular, will soon become a motion picture film.

Don't say that the Yankee producers don't deserve their world success. They know how to go and get it.

AN IDEA

5,000 employees of the Toho Motion Picture and Stage Company, Japan, demanded a five-fold wage increase and retirement pay. The Toho directors who control Japan's largest theatre circuit, agreed to all demands but refused to grant the high-cost-of-living bonus. Did the employees strike? No. Instead they opened the doors of all the theatres and invited the public for free shows to win public sympathy. The directors have now a severe headache. The Japs are original if nothing else.

LEADERS IN CELLULOID

In 18 minutes of screening time, Producer Thomas Mead of Universal is going to tell as about the 12 crowded years (1933-45) of the life of President Roosevelt in a newsreel biography called, "Roosevelt-Man of Destiny", Churchill Stalin, the Atlantic Charter and many other persons and events will punctuate the screen biography of this great humanitarian.

What about our film people? What are they doing for our Mahatma Gandhi and Pandit Jawaharlal Nehru? Haven't we already forgotten Bhulabhai Desai? And he was worth a memory in celluloid.

DON'T FAINT

Warner Brothers paid Film-actor Charles Boyer 207,500 dollars last year (nearly 7 lakhs of rupees) Michael Curtiz, the direetor, earned 203,759 dollars (about Rs. 7 lakhs and third place was taken by film-actor Errol Flynn with 184,000 dollars.

What did Warners earn?

INDIA'S TURN?

At an estimated eost of 4,000,000 dollars (just a crore and 20 lakhs of rupees), 20th Century-Fox are constructing a film studio in London. Six modern stages are planned with 125,000 square feet of floor spaee and the latest equipment will be installed. Production will start within 18 months and during the first year nearly 8 musieals in colour are expeeted to be produced.

Yanks have already cut down 3000 miles from their journey to India.

THE YANKEE TOUCH

Through General MacArthur, the Scottish deseendant of King Arthur perhaps, the new ruler of Japan, the Yankees have started the scientific process of degenerating the Yellow Raee. The first screen kiss has been filmed for the first time in the national history of the Japs. The kiss is a daring and a dangerous thing in Japan—rather it used to be but not now with Mac's dough boys slinging them around in plenty and throwing the remaining on the non-smelling national chrysanthemums

Filming the first historic kiss needed the patienee of Job and Jap direetor Tadao Tanaka is never likely to forget the event. At first, the male lead wouldn't show up and then the feminine one started getting giggles. For hours, the kiss held up all studio work but the Jap director had himself praetised it well in Yankee land and ultimately got it delivered on the celluloid.

Now from Hirohito to the three monkeys on the Jap matchboxes, all are waiting to explode when the picture, "Janamuko Sodo Ki" (Diary of a Bridegroom's Trouble) is released for the public.

SPREADING TENTACLES

From Cairo comes the news that Robert Schless, the Paramount manager for Continental Europe, has been nosing round in Egypt and Palestine, looking out for sites to build cinemas for the American owned Paramount Pictures.

At a Cairo plant they will either dub or subtitle Yankee films in Freneh and Arabic but they modestly explain: "This will save a good deal of wasted time and help local industry in spite of the fact that the cost will be higher". How altruistie!

COMING NEARER

Another report of affectionate altruism eomes from New Zealand where the Arthur Rank Group has obtained an interest in 100 theatres. This is an arrangement in co-operation with Robert Kerridge who was controlling a big chain of theatres in New Zealand.

The Rank organization has been busy making plans in Egypt and Sudan.

R.C.A.—R.K.O. TIE-UP

The Radio Corporation of America (R.C.A.) and the R.K.O. Radio have signed a ten-year film recording agreement whereby R. K.O. Radio will continuously use R.C.A. recording system for their productions as also to record and distribute sound films for use in television broadcasting.

GOOD-BYE BERRY!

Noah Berry, 62, brother of Wallace Berry, died of heart attaek in early April at his brother's home in Hollywood.

Stage and screen artiste, Noah made his first professional appearance as a singer and worked up his way gradually to become popular all over the world.

WELCOME, BRUCE!

Charles Bruce Newbery, President of the local "kangaroos", once with the 20th Century-Fox and the man who pioneered the Indian News Parade, is back again in India, this time as the Far East representative of the Republic Pictures of America, owned by Herbert Yates. Bruce Newbery is a popular distributor, knowing well how to get along in this country.

Baby Hamida and Tiwari have a solemn moment in "Mirabai" a devotional subject of Shalimar

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

BAPTIZED THE OWNER

"Of the so many nuisances of the Indian theatre houses described by Judas in the May issue of your magazine the one presented by our local picture house is, I think, quite novel and unique of its kind.

"The Ladies' Class here is just over the head of the first class at the farthest end of the house. The floor of the Ladies' Class which at the same time is the roof over the first class, is made of wooden planks leaving crevices through which water or other liquids can easily pass. So it often happens that just during the show, when the young babies feel the necessity of easing themselves, particularly during the cold nights, the mothers in the Ladies class make them sit down on the floor of their class to relieve themselves.

"The consequences are quite evident. One or two persons of the first class, which here usually consists of gentlemen, are baptized with these heavenly (coming from above) drops of blessed water twice or thrice every week; and it being a man and woman question, men usually remain silent during the show and forget and forgive after the show. I don't know what the women would have done had they been in place of men."

HATHRAS. *L. Massey.*

TORTURE CHAMBERS

"The Indian theatres are truly filthy spots frequented by those who bring out all their inner crudeness on parade, and create a general atmosphere of indiscipline.

"Bad ventilation, bug-ridden chairs and inhygenic lavatories are the main characteristics of the Indian theatres. The floors seem to have been painted red by the pan-eaters, who never bother about using the spittoon, while the "bidi" smoke, due to bad ventilation, causes extreme suffocation, especially after interval. Then there are the infants who exhibit themselves with sound effects, and thus start corresponding sound vibrations of "silence", from the front stalls.

"And what about the others who come out with their humming and "Wah! Wah!", just to show the folks around how very much they appreciate the heroine's songs.

"In short the Indian theatre is a place of public torture rather than entertainment"

CALCUTTA. *Feroz B. Maneckji.*

SEX MANIA

In his anxiety to support sex on the screen Mr. H. A. Rahman of Melvisharam has (in the June '46 issue of "filmindia") forgotten to point out the defects of indecent sex-appeal that is being indulged in by certain semi-educated directors and producers all over the land.

"India remains a land of the masses, who, naturally, yield to the cheap sexiness of our pictures and throng the theatres . An illustration of the wanton misuse of sex for selfish ends is the recent history of Tamil films. Pictures after pictures have come with a vulgar and often irritating touch of sex in every conceivable manner, from the dress to the songs. The uneducated producer only wants a huge return for his investment, irrespective of the interests of society or nation. The picture passes the Censors easily, who too seem to forget their duty to the public.

"Sex is, undoubtedly, an essential element of entertainment but an overdose of it may have a demoralizing effect on the minds of our people."

BANGALORE. *N. S. V. Chalam.*

MY APOLOGIES

"Patel Babu, I have wasted about Rs. 2|- on Ranjit's "Rajputani", only because you misled me by your hopeful remark, when you said that "Rajputani" would be a turning point in the history of Ranjit. Well I am at a loss to understand whether it is a turning point or melting point, whether it is a historical film or historical flop.

"It is an "A1" historical flop

Sadiq Ali gives a life-time promise with a broken hand to Surraiya in "Jag Biti" a social story of Din Pictures.

with no history in it anywhere. It is a mess of distorted history, concocted story, meaningless (unmeaningful) songs, unintelligible dialogue and unpleasant music. The political paint is too wet to be non-sticky as in "Humayun". As such it only adds to the historical heap of Ranjit's historical flops.

"Even the theatre owner was deluded, when, with high expectations, he released the picture simultaneously at his two theatres, only to withdraw it even before it could complete 4 weeks at both the theatres together—1 week at Select and 2 weeks at Sagar. Made history! Hasn't it?

"Now tell us, Patel Babu, are we still to expect a better picture from the flop-makers who have the unique honour of having scored a century in 15 years? No more delusion, please!"

MADRAS. *Ahmed Din.*

EXCESSIVE OPTIMISM

"That so many cheap and undesirable films are being produced in India which have a vicious influence on the mind and culture of the masses, is a matter which should engage the immediate attention of the Govt. of India as well as the popular ministries in the provinces, so that better and useful films be produced in the country.

"The producers go to the extent of distributing and defiling the sanctity of religious and historical episodes just to earn enormous money from the poor and innocent filmgoers. To pollute the history of a country is to destroy the very culture of the coming generation. The Board of Film Censors should take into account not only the political character of a film but also its religious and historical significance, and for this an arrangement should be made to get every film reviewed by eminent scholars before it is approved by the Board, and its adequate cost should be borne by the producers."

Ramdeva Sharma.

MUZAFFARPUR.

PROVIDING EXTRA FUN

"Last week I went to the Royal Opera House to see 'Rajputani'. During the progress of the picture, a big rat jumped on my head from the upper stalls. I was terribly shaken and got a few scratches on my face and head.

Why do we find such pests in only Indian theatres and not in the English ones?"

BOMBAY. *Samuel Hannock*

POETS OR PROSTITUTES?

"Have you ever paid any attention to the wordings of the songs in our films? How cheap, rotten and filthy are they? Five years ago, we were content when these were no Joshs, no Narendras and no Pradeeps etc. in films. But today, when the Indian film indus-

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FOR LONGER-LASTING LOVELINESS

Kanan goes Arabian in "Arabian Nights" produced by P. R. Productions of Calcutta.

try is fortunate enough to possess such literary people things are going worse.

"Can you expect and appreciate "Mere Jubna Ka dekho ubhar papi" from Josh, our national Urdu poet and "Ghar hamnay liya hai Tere ghar ke Samnay"—(Hamari Baat) from Narendra, the creator of "Pravasi ke geet"?

Surandra Kishore.
RAMPUR (STATE)

VICTIM OF JEALOUSY

"How is it that 'Draupadi' which was produced by you long ago has not so far been released here, (Delhi) the Capital of India? We have been waiting for the last one year for its release and have now lost our patience. Is it really not a pity that while many other rotten pictures are being dumped on us, we are deprived of one of the best pictures meant for the educated classes? Will you, therefore, kindly let us at least know the reason for this negligence?"
NEW DELHI. *O. P. Vaish.*

SUCKING BLOOD?

"As a result of your scathing criticism and constructive suggestions in regard to the seating arrangements in the local houses here, the rates in the lower class were doubled, with the obvious idea of making the seating arrangements more comfortable.

"But in spite of all the ballyhoo kicked up by you in your paper, big guns like M|s. General Talkies, the bosses of several houses, seem to be sitting tight. The arrangements for seating in their houses, viz. the Majestic and the Jubilee, far from being in the least comfortable, are the worst type of arrangements—the same as they were before. This causes a great discomfort to those who cannot afford higher rates. Could you kindly see that these parasites, reluctant to loosen the strings of their hoarded purses, spare something for the benefit of those who pay?"
NEW DELHI. *Ratan Chand Jain.*

CAN WE?

"I have seen Shantaram's Dr. Kotnis", with great disappointment. The man who has made all record pictures in the beginning of his career should be ashamed of giving us such a bogus, ridiculous and nonsensical stuff after so much of experience.

"Dr. Kotnis" is just stupid, rotten and disgusting. Its dialogue is dry and unpleasant. The songs of the picture are a source of headache. Baburao Pendharkar has been forcibly thrust into the picture. He makes his appearance every now and then without adding any zest to the story.

"Can't we stop good men from doing wrong jobs, Mr. Baburao?"

Mahesh Datta, B.A.
CAWNPORE.

BETTER THAN NOTHING

"The suggestion of Mr. N. S. V. Chalam, Bangalore, to condemn all the touring cinemas in South India (Refer "Woes & Echoes" May '46) is rather unnatural. The reason being that every village is not provided with a pucca theatre and as such the villagers can expect some sort of amusement only from touring cinemas and I can say, that these touring cinemas are helping the villagers to amuse themselves. I can appreciate, if Mr. N. S. V. Chalam can suggest some other means by which the villagers can be shown films. As regards the rates, these are also within their reach. Perhaps our friend was born and brought up in a city and he may not realise the necessity of the poor villagers who are too far away from the city."
NEGAPATAM. *N. V. R. Swamy.*

ASK HIM.

"With a hope to have some fine entertainment, the other day I went to see the great (?) Shantaram's much boosted "Dr. Kotnis ki Amar Kahani" at a local theatre. But, to my great disappointment and quite contrary to my expectations, I found the picture a miserable failure. In those ten thousand and some odd feet there was hardly any situation which one could describe as artistic or entertaining. I felt myself extremely bored from the beginning to the end, without a moment's relief.

"A man of Shantaram's status who gave us, in the past, brilliant pictures like "Admi", "Padosi" and "Duniya na Mane", should be ashamed of such a worthless picture. Really, by producing "Dr. Kotnis ki Amar Kahani" Shantaram has added no prestige to his reputation as an able producer-director, but he has simply rattled down his own standard. Hasn't he?"

Prithi Paul Singh Chawla.
LAHORE.

CONVEYED

"I happened to see Shantaram's Dr. Kotnis at Swastik, Bombay in the second week of this month. I had heard much of this picture and all the three pictures of Rajkamal Kalamandir were seen by me while at Bombay. I found this picture the worst with no charm, no direction, no action, no music and no reality in the story. Will Mr. Patel convey this review to Mr. Shantaram the only director of the country?"

Jagat Narain Misra.
CAWNPORE.

PRIMITIVE BALUCHISTAN

"Baluchistan seems to be absolutely separated from the rest of India. People from all over the country send you their grievances, but no one has thought of doing it from Baluchistan which I am sure has the most. There are only two theatres running at present in Quetta, and naturally they are always crowded. The cinema halls are always full of smoke, having exhaust fans, or if any, none working.

The sanitary arrangements can't be deserbed. The lavatories kill. The furniture gives backache. The theatres observe no regulations at all. The management engages goondas and no one dares to report to authorities for fear of getting it in the neck.

"The Inspector of Boilers and the Sanitary Inspector do not seem to be much interested in their jobs. I suppose they get free passes and are satisfied."

QUETTA. *Jaidev Dopwani.*

WAIT AND SEE

"I am very much, convinced by your review of V. Shantaram's "Dr. Kotnis ki Amar Kahani". I would like to know through your columns whether the "great" Shantaram has got courage enough to explain his position point by point as regards your grand review of his picture. Has he got the courage to face boldly and prove his position thus making his name "AMAR" as he made his picture "Amar Kahani", or will he behave before you just as a "rat" does before a "eat"? Will the 'great' Shantaram do that—Mr. Patel?"

KARACHI. *Raj Kumar Chadha.*

OLD FASHIONED

"The management of the Picture House and the Empire do not start advance bookings when a new picture starts. It is a pity that all the tickets are sold at the window. You can't expect everybody and specially respectable people (with or without families) to stand in a queue."

KARACHI. *Nandkumar Bhatia.*

ONCE BITTEN

"Very recently I had the misfortune to see a Tamil Picture 'Valmiki', which had all the disqualifications of a bad picture. The picture starts in the "Maro" fashion of our old Master Vithal films and till the interval one wonders what the film is about. It is only after the interval and that too towards the end, one can find some traces of Valmiki, the famous writer of Ramayana.

"I rarely visit a Tamil picture and this time I had a very bad taste of it. I fervently appeal to the Tamil producers to give us something real and something appealing. Will they?"

MYSORE. *H. S. Venkata Rao.*

YES, A PITY.

"It is a pity that such an excellent and topical theme as Prithvi Theatres' "Deewar" should be missed by many as it is a stage play. It would, indeed, be greatly welcome if it is filmed and shown on the screen all over the country, especially when we are shown rotten and nonsensical stuff as screen stories."

M. Abdul Rasheed.
BANGALORE.

I SYMPATHIZE

"I wonder why Indian producers give us too many songs in their films. Broadly speaking, most of these songs, besides being bad poetry and bad music, are quite out of place. After all we do not go to the films for songs. The radio, the gramophone, the musicians, my friends and yours, would well provide us with these. What we want in the films is a story, well-knit, interesting, emotional, and leaving us the wiser. But then these out-of-place songs would come, and slow the tempo of the story, make us yawn, and take us not a step with the story. The producer would thus proceed till the interval, and then, roused, as it were from sleep, would give us one or two high-pitched scenes and round off. But surely we did not go all the way from home merely for this: a few purple patches and for the rest 'noisy shrieks'."

Raghu Nath Dass Baijal.
KOTAH Jn.

NO

"Mr. Patel! Shantaram's "Dr. Kotnis Ki Amar Kahani" is not so bad a picture as to receive such a severe condemnation from your pen. Honestly speaking, I have liked the picture as one of the best hits in these times when rabid, putrid and rotten pictures from talented men like Barua, Sardar Chandulal Shah, Shashodhar Mukherjee and Mehboob etc. are continuously killing our interest in the filmworld. Indeed, "Dr. Kotnis" has its own shortcomings and does not come up to the usual Shantaram standard established by him in the past by films like "Admi" and "Padosi."

The music of this picture is not melodious. It is hard and meaningless. Shantaram's selection of his own self to play the leading part is indiscreet and void of any wisdom. This fellow, no doubt, puts in a very balanced performance with nice and appealing histrionics but unfortunately his dialogue diction is absolutely hopeless and disappointing. He speaks frog like (if at all an animal analogy is needed). The direction is mediocre and unimaginative and this makes the story look transparent. Shantaram has not been able to maintain the continuity of situations satisfactorily. He has intermixed humour and pathos without any sense of proportion. Because of this, the story becomes abrupt and loses much of its charm. Not minding these defects (we should be generous enough to allow a concession to Shantaram in consideration of his past services), "Dr. Kotnis" is a fairly

Neena looks a Rajput maiden in "Prithviraj Sanyukta," a Shalimar picture.

enjoyable film and must not be discarded. Do you agree with my opinion, Mr. Patel?"

Pundit Jwala Prasad.
CAWNPORE.

FASHION?

"There is, at present, an unfortunate tendency among a large section of those, who strive for profit—in different fields of work—to give a "People's" label to all their activities. This is more so in the entertainment industry, which affords sufficient grounds for all and sundry. Thus, we have "People's Theatre", "People's Pictures", 'People's buildings' and selfstyled "People's writers."

"It is regrettable that the slavery of 400 million human beings should be exploited by a few shrewd businessmen for their own ends."

BANGALORE. *N. S. V. Chalam.*

HONESTY

"In vain did I search numerous so-called Film Journals to find a single film review that merits the name. Reviews there were in large numbers, but none could match the fearless, constructive, and entertaining reviews of "filmindia". "filmindia" is original while others are artificial and biassed. Will you tell me the secret of your originality?

TRICHUR *K. Devadas.*

HARDLY FAIR

"You have warmly congratulated Mr. Chandulal Shah and Miss Gohar on their success of producing 100 films within a period of 17 years. But at the same time you have failed to mention that out of this century most of the pictures were flops, presenting old faces depicting silly and boy-meet-girl stories, giving unattractive music and directed by unintelligent and third class directors of the film industry. It would not be an act of exaggeration if I say that Ranjit partners committed, 100 sins, a few less perhaps, by exploiting the public through their foolish and idiotic presentations. Let you or anybody praise them, but they are not worthy of it."

Madan Mohan Agrawal.
ALLAHABAD.

R. D. PARINJA (Bombay)

Producer-director R. D. Parinja is very optimistic about new find Chandni and assures us that she has given a good performance in "Sona Chandi". Let us wait and see. Suresh is cast opposite Chandni and the story is reported to have mass-appeal.

The picture is awaiting release in Bombay and we hope to give Producer Parinja a warm pat on the back, if we find the picture up to our expectations. The North and Sind rights are with Jagat Talkie Distributors.

FAMOUS FILMS (Bombay)

"Moghal-e-Azam", a Muslim subject, is taking as long a time as did "Phool", in the hands of Director Asif, fussing over its many details. A good deal of money has been spent on sets and many leading artistes such as Veena, Nargis, Durga Khote and others are featured in "Moghal-e-Azam.".

We do not know when this marathon production will be actually completed but if we are to believe half of what Director Asif has to say about the picture, the film goers will be justified in looking forward to this picture.

FILMISTAN LTD. (Bombay)

"Mazdoor" directed by Nitin Bose had a rather short run at the Roxy. Director Nitin Bose made it more purposeful than entertaining with the result that the story failed to entertain the masses.

"Safar" featuring Shobha and Kanu Roy has been completed and is likely to be released in Bombay, shortly.

"Eight Days" starring the popular actor Ashok Kumar, and Veera who captured so many fans by her performance in "Shikari", is making good progress under Dattaram Pai.

Producer director Kishore Sahu is working on "Sindoor" in which, it is reported, he has cast his wife opposite himself.

It seems that screenplay writer P. L. Santoshi has stepped out of Prabhat and joined the Filmistan as a director. His picture is called "Shehnai" and features the team of "Mazdoor"—Indumati and Nasir Khan.

SHAHZAD PRODUCTIONS (Bombay)

New comers, be they producers or stars, are usually very enthusiastic about their work and it is not surprising, therefore, that Producer Shahzada Iftikhar is taking such a great interest in every aspect of motion picture production. We only hope he keeps it up, at least till his maiden production "Veena" gets going in full swing. "Veena" stars Veena and Ashok Kumar; Rafiq Ghaznavi is reported to have given lilting melodies and the picture is likely to be musically a strong attraction.

PUNJAB FILM CORPORATION (Bombay)

Director Walli has completed his social "Dekhoji" within a short time. How he managed to do the trick is, however, a mystery. The picture is in the editing room and is likely to be released in Bombay as soon as it gets a release date.

Starring Mumtaz Shanti, Director Walli is reported to have made "Dekhoji" a good motion picture. The film goers expect Director Walli to have improved by leaps and bounds after "Lady Doctor".

SHALIMAR PICTURES (Poona)

"Prithviraj Sanyukta" directed by Najam Naqvi and starring mysterious Neena does not seem to have caught the fancy of the public. It is running at the Lamington Talkies, Bombay.

With the missing bread as the heroine and the starving millions as the heroes, Ahmed Abbas gives us a progressive picture in "Dharti-ke-Lal"

With his usual slow-but-steady speed, Producer-director W. Z. Ahmed is working on "Mira". He tells us that Neena looks an ideal Mira. And that is what every producer usually tells the world about the star working in his picture.

"Shri Krishna Bhagwan" another ambitious production is nearly completed and is reported to have become a box-office picture.

CHAROLIA PRODUCTIONS (Bombay)

Featuring Shamim and himself, Comedian director A. Shah has completed "Shikarpuri" a roaring comedy.

Tempting offers for territorial rights have been received from all over India and the hesitant producer is still making up his mind which one to accept.

MURARI PICTURES (Bombay)

"Omar Khayyam" starring Saigal and Surraiya and "1857" featuring Surraiya, Wasti and Surendra have been completed and are lying lazily in the tins, waiting to jump at the film goers when their time for release is known.

Director Mohan Sinha is busy trying to secure release dates for his two pictures and the new production has not yet gone on the sets.

NAVYUG CHITRAPAT LTD. (Poona)

The Navyug Chitrapat, it seems, want to specialise only in vulgar and indecent pictures and "Room No. 9" recently released at the Krishna Cinema, Bombay, can be said to be a worthy successor to "Din Raat" in this respect. One only hopes that the other three pictures under production will be different from these two. Director Shahid Latif has made good progress with "Shikayat" a Muslim social.

"Paro" starring Geeta Nizami is well on way to completion. Director Chandra Shekhar Bose has nearly completed "Moti".

INTERNATIONAL CINE ART PRODUCTIONS (Lahore)

Messrs. Sallis Khera are producing a social, "Gardish", which is being directed by I. S. Bali. The music is in the hands of S. D. Batish. Asha Posley, Krishna and Vinod are cast in the leading roles.

DE LUX PICTURES (Calcutta)

Director Virendra Desai is a man with progressive ideas. And unlike many others, he is always anxious to put his ideas into practice and prove to all of us that he is no theorizer. In his social "Vo Dono" featuring his star-wife Nalini Jaywant (now Nalini Desai) he has tackled the ticklish theme of the polygamous nature of man—whether a man can have two wives at the same time and yet love both of them sincerely. We are sure director Virendra Desai with his experience of life, must have solved the problem satisfactorily in "Vo Dono". The other cast includes Shashikala, another new find of Virendra Desai, and Probin Muzumdar.

RANG MAHAL LTD. (Bombay)

Dr. Safdar 'Ah' has been busy finding out good locations for his outdoor sequences of "Bhookh", a gripping social story.

HE HARDLY KNOWS THE WAILINGS OF THE POOR!

----HE ONLY KNOWS OF COLLECTING MONEY AND YET MORE MONEY, AT ANY COST!----

* * *

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'DHANWAN'

★ *Story*:- Sjt. M. G. DAVE
Screenplay & Direction:- V. M. VYAS
Dialogues - QABIL
Songs:- 'ROOP-BANI'
Music:- SHANTIKUMAR

STARRING:- Glamorous as ever PARO, P. JAIRAJ, ANJANA, BHAGWANDAS, DULARI, Comedian DHULIYA, NATWARLAL, & RADHA.

SUNRISE PICTURES: Tribhuwan : Lamington Rd. Terraces : BOMBAY 4.

Recruit Khurshid Faroogi c/o Post Master, Mahim Bombay, is a modest man with an urge to act. He is 5' 6" and 23 summers old.

The picture features Sheikh Mukhtar, Kanhaiyalal and a new find Husna.

Anil Biswas, the music director, has they say, racked his brains vigorously this time with the result that a couple of tunes in the picture have become catchy.

MAZHAR ART PRODUCTIONS (Bombay)

"Sona" is Mazhar's pet production. He has great hopes of this picture succeeding at the box-offices and he is assisting the box-offices by working doubly hard on it. The dialogue is by Pandit Shiv Kumar and the picture has many leading stars, to mention only a few, Dixit, Mazhar Khan and Munnawar Sultana.

"Naiyya" is nearly completed and nowadays director Aslam Noori goes about in a self-complacent mood.

RANJIT MOVIETONE (Bombay)

"Rajputani" is running at the Opera House and will be followed by "Moorti" starring the sweet crooner Khurshid and Motilal. Other pictures lying in the tins are "Dharti" and "Phoolwari".

MANSATA FILM DISTRIBUTORS (Calcutta)

These distributors have the patience of Job. They are still waiting to release "Raj Lakshmi" starring Kanan.

STAGE AND SCREEN PRESENTATIONS (Madras)

As many as eighty different types of dances have been shot by Producer Uday Shankar for his spectacular picture "Kalpana", which promises to be an interesting all-dance affair. Unceasingly, Producer Uday Shankar has been working at it for the last one-and-a-half years and the public is anxiously waiting to see the result of his untiring efforts on the screen.

Other attractive features about "Kalpana" are the song compositions of the Hindi poet Pandit Sumitranandan Pant set to appropriate music by Vishnudas Shirali, the steadfast music director of Uday Shankar.

PRAFULLA PICTURES (Bombay)

"Subhadra" a mythological comedy produced and directed by Master Winayak of Kolhapur has been released at the Roxy Cinema, Bombay. Featuring Shanta Apte, Ishwarlal and Yakub, Winayak

CREATING CHALLENGE RECORDS

AT BOMBAY KAMAL AND BROADWAY ★ AT DELHI JUBILEE ★ AT POONA APPOLLO AND DECCAN

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HIND PICTURES'

MABAP KI LAJ

Direction NANABHAI BHATT | Producer NAZIR | Music A. R. QURESHI

Starring :-

SWARNALATA ★ NAZIR ★ JAYANT
KUSUM DESHPANDE ★ MAJID ★ GULAB

7TH WEEK BROADWAY

SAT. SUN. 1-30 P. M. MATINEE
Daily 4-30, 7-15, 10 P.M. | Daily 4, 7, 10, P. M.

KAMAL

Saigal looks a Persian priest when wooing Surraiya in "Omar Khayyam," directed by Mohan Sinha.

has great hopes of "Subhadra" hitting the mark. The story is by Maharashtrian writer V. S. Khandekar. The dialogue and songs are written by the well-known Pandit Indra and the music is again in the hands of Maharashtrian Vasant Desai.

DUGAL PICTURES (Bombay)

A lot of shooting of "Do Naina" has been completed. The picture features Shamim, Mirza Musharaf, and is directed by S. Bhatia.

Other pictures under production are "Chandni Raat" and "Sultan Chand Bibi".

BRIJ PRAKASH PRODUCTIONS (Bombay)

"Pick Pocket" has been censored and is ready for release. "Forget me-not" a gypsy social thriller has been half finished and features Brijmala.

RAMNIKLAL MOHANLAL & CO. (Bombay)

"Ma Baap Ki Laj" an orthodox theme glorifying the Indian woman, is doing good business at the Kamal Talkies. The picture features Suvarnalata and Nazir—the popular pair of "Laila Majnu".

KAMAL PICTURES (Bombay)

Directors Harshad Barot and Rajendra Sharma have nearly completed "Hirni" featuring Monica Desai and Kanhaiyalal.

RAJA MOVIETONE (Bombay)

Producer-director Zahur Raja tells us that he has already completed "Dharkan" featuring himself, Jyoti and Misra. In "Dharkan", it is said, that Zahur Raja has given a human story and that is what the masses always go in for.

SHREE RAJ PICTURES (Calcutta)

"Baap" is to be released shortly. "Razia" a Muslim social is nearing completion and features Urmilla, Paresh Bannerji etc. Both the pictures are directed by Shamsuddin.

AZAD PICTURES (Bombay)

"Namak" featuring Dulari is in the editing room. "Parda" directed by Mahesh Chandra Chunawala and featuring Dulari will go on the sets in a short time.

R. S. PRODUCTIONS (Bombay)

"Rehmat" a social story written by Suraiya Zulfi and directed by Rafiq Razvi will go on the sets very soon.

SUN RISE PICTURES (Bombay)

Producer-director V. M. Vyas has nearly completed "Dhanwan" the usual story of the poor and the rich. The picture is based on the Vyas-Dave formula and is therefore likely to do well at the box-offices. Producer-director Vyas always looks after the box-office angle of his pictures. In the cast are Paro and P. Jairaj.

J. M. R. PICTURES (Bombay)

"Sham Savera" a musical social featuring Suvarnalata and Wasti has been completed. Producer Mohanlal Kapoor has tried to give a theme to his picture and incidentally made it entertaining.

WARNER BROTHERS (Hollywood)

Phyllis Bottome's best selling novel, "Danger Signal" has been adapted for the screen and made into a thrilling motion picture. "Danger Signal" has Zachary Scott (who made a favourable impression on film goers in "Mildred Pierce") in the role of Ronnie Marsh and Fay Emerson as Hilda, the heroine who falls for Ronnie.

Producer Jack L. Warner has also made an interesting documentary called "Hitler Lives" which gives an account of militaristic Germany from the times of Bismark to Hitler's Germany.

AMAR PICTURES (Bombay)

Owing to the acute shortage of raw film, "Gvalan" the musical social, produced and directed by Producer-director Baburao Patel could not be completed. It is expected to be ready for the Censors in a month's time. "Gvalan" stars Sushila Rani, Bipin Gupta, Trilok Kapoor, David and Madhuri.

Suman Sule attracts attention in 'Sona' a social story directed by Mazhar Khan

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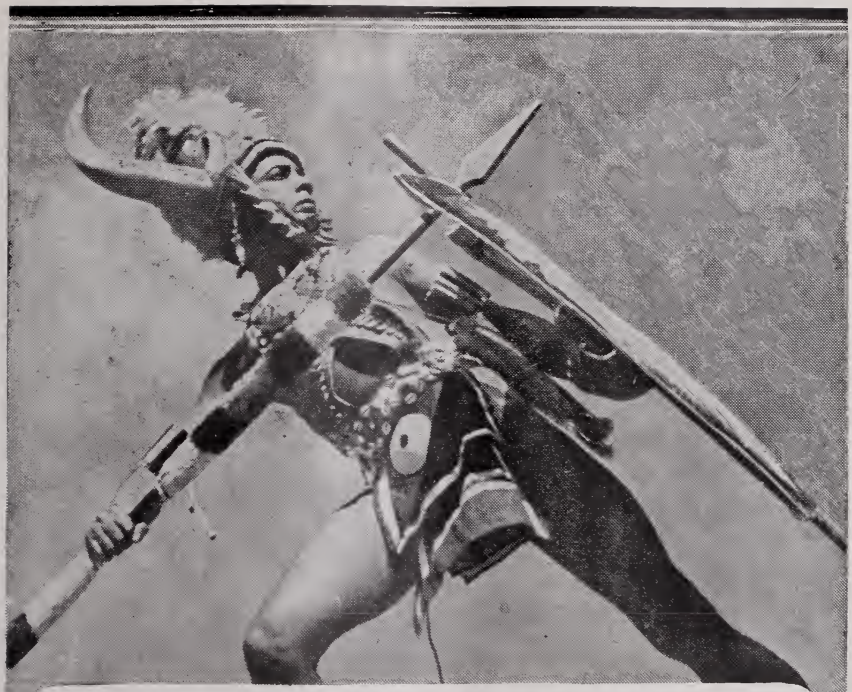

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KALPANA

with Hundreds of Unknown Stars

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STUDIO: **GEMINI** MADRAS.

STAGE & SCREEN PRESENTATIONS

G.H.RAO

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Starring
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MADANPURI & SUMAN
Produced & Directed by
MAZHAR KHAN
Screenplay & Dialogue
PANDIT SHIV KUMAR
Songs
NAKSHAB
Music
VASANT DESAI